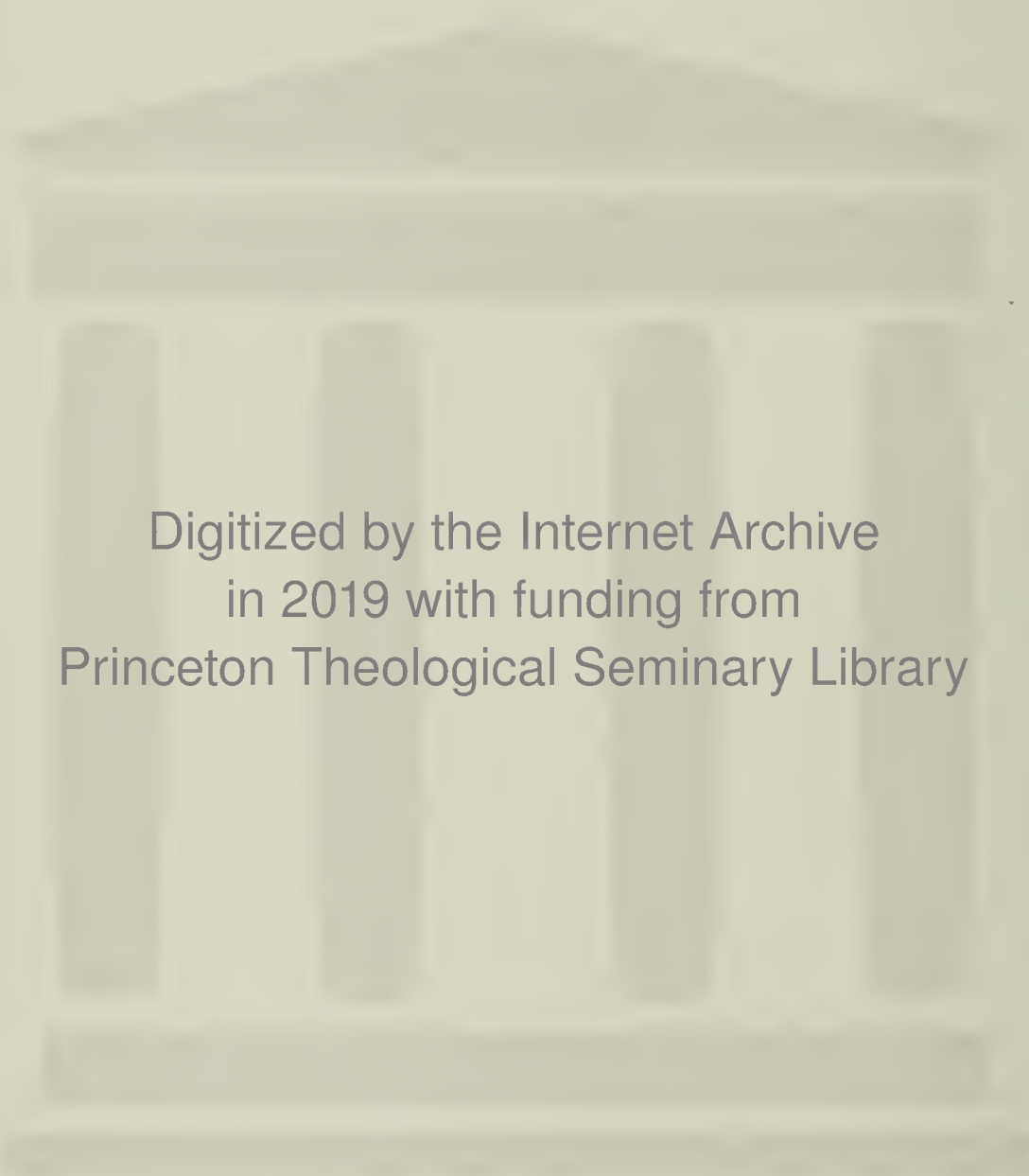
PUBLIC SPEAKING

FRANK HOME KIRKPATRICK



PUBLIC SPEAKING

FRANK HOME KIRKPATRICK

PUBLIC SPEAKING

A Natural Method

BY

FRANK HOME KIRKPATRICK

Sometime Professor of Oratory in Hiram College and The University of Wooster, Principal of the Toronto Conservatory School of Expression; Principal of School of Speech Education of Toronto Association Schools, Special Lecturer in Public Speaking in McMaster University, St. Augustine's Seminary, and the Extension Department of the University of Toronto

Author of "Oral Interpretation of Literature"

NEW YORK
GEORGE H. DORAN COMPANY

PUBLIC SPEAKING. III

PRINTED IN THE UNITED STATES OF AMERICA

PREFACE

This book is offered in response to a popular demand for a practical, straightforward, and intelligible work on public speaking, devoid of the usual technicalities.

I do not wish it to be inferred, from the avowed purpose of the book, that I have intentionally treated the subject superficially. I have based my suggestions upon the same principles as the instruction I offer in my academic teaching. Consequently, those within the walls as well as those without the walls of the colleges and universities, may find the book helpful.

It is customary to include a number of the great orations in a work on public speaking. However, since the space available would not permit the inclusion of a representative collection of the masterpieces, I inserted only a few necessary excerpts. Then, the large number of comprehensive anthologies of oratory, available to everybody, render it quite unnecessary to devote a large section of a book, such as this, to this end.

Hitherto, the study, memorization, and delivery of excerpts from the great orations have been stressed in the training for public speaking. This practice is valuable as an exercise in literary interpretation. It does not develop the ability to think and speak one's own thoughts, on one's feet, and before an audience. It is to the realization of such a conception of training for public speaking that the instruction in this book is directed.

Of course, I do not wish it to be inferred that the study and memorization of the great orations, as a whole or in part, is not desirable. An intimate knowledge of the literature of any subject is necessary to an exponent of that subject.

The assignments, in connection with each chapter, are types of suitable exercises for the development of the process and relations in public speaking. It will prove no strain upon the originality of the serious student of public speaking to select other themes, with which to apply the treatment prescribed in the assignments.

I must acknowledge my indebtedness to Lothrop, Lee & Shepard Company for the poem "Hullo," taken from "Back Country Poems" by Sam Walter Foss; to Mr. S. B. Gundy, Oxford University Press, for an excerpt from Sir Wilfrid Laurier's eulogy of Queen Victoria; to Charles Scribner's Sons for poems by Robert Louis Stevenson; to Thomas B. Mosher for "Invictus" by William Ernest Henley; to the distinguished Canadian poet, Wilson MacDonald, for the use of his poem "A Song to the Valiant" recently published in the London *Mercury;* and to Robert Frost for the privilege of quoting "Not to Keep," "one of the most poignant pieces inspired by the War."

I wish to express my gratitude to Milton Palmer Langstaff for assistance in going over the manuscript in preparation for the printer; to Margaret M. Kirkpatrick for assistance in proof-reading.

I would also thank everyone from whom I have derived direct or indirect help in the preparation of this book.

F. H. K.

INTRODUCTION

With the vast majority of people, ideas are condemned to life imprisonment, and kept in solitary confinement. Public speaking is one of the keys by means of which the cell doors of repression may be unlocked and ideas set free.

Recently, an acquaintance, who is an accomplished speaker, related the following significant incident to me: "A short time ago, I enjoyed the hospitality of a friend in the country. We had been intimate since boyhood. We were schoolmates and college chums. Upon graduation, I remained in the city and he went back to the farm. He is now a man of substance, as well as of intelligence, mature judgment, and wide information.

"During my visit, the annual meeting of the electors of the township, in which my friend resides, was held for the purpose of nominating candidates for municipal offices. My host was keenly interested and attended the meeting. On his invitation, I accompanied him.

"Several problems confronted the municipality. There was much difference of opinion regarding the solution of these problems. The candidates for municipal honors were many and the debate was spirited and general. My friend neither made nor seconded a nomination, nor did he offer a single suggestion. He sat as if glued to his chair.

"During our return journey, he commented upon the

speeches of the different candidates freely and with discrimination. He was quick to detect any fallacy. He discussed the problems of the municipality with more than ordinary discernment. I asked him why he had not given his fellow electors at the gathering and the community in general, the advantage of his intimate knowledge of the municipal problems, and of his sound judgment in dealing with them. His answer was, *'I can't make a speech.* When I stand on my feet before an audience, my mind becomes a blank.' "

How was it that this man who, privately, could discuss questions of public interest with such ease, fluency, and clarity, yet, before an audience, became as one who had lost the power of speech? How is it that everyone can communicate his ideas without self-consciousness in the intimacy of conversation, and that so few can do so before an audience?

The difficulty arises from a misconception of the nature of public speaking. It is assumed that it is essentially different from conversation or natural speech; that it is a special gift, an unusual form of oral expression. This bewilderment, as to the nature of public speaking, leads to apprehension, self-consciousness, mental confusion, and often speechlessness on the part of those who would, and should, practise it. It has been customary to seek to overcome the difficulty by the superimposition of elocutionary rules. This has merely aggravated the trouble by introducing the element of the artificial.

It is obvious, then, that a right point of view must be secured.

What is the right point of view in regard to public speaking? The writer believes, that it is, in every particular, essentially the same as conversation, or more accurately, a "talk," since a "talk" is the communication of ideas by one person to others, while a conversation

implies the interchange of ideas. True, public speaking is a *variant* of a "talk," but it varies from the norm, only, in that each factor of the conversational process is accentuated.

Let us compare the factors of an ordinary, intimate talk, with those of public speaking. The purpose of a talk is to convey ideas; so is that of conversation. The means, through which these ideas are expressed in a talk are the voice and body. The means in public speaking are the same, with this modification,—they are used with more accentuation. The environment of a "talk" is made up of one or more listeners; that of a speech, of many. The purpose of a talk is to impress ideas upon the hearers; the same is true of public speaking. It may be urged that the chief aim of public speaking is to convince and persuade. May not this be true of a "talk"? Has not someone in an intimate talk endeavored to convince you about the merits of some proposition, and to persuade you to act upon his suggestion?

In conversation, or intimate talk, if one has something to say, if one's ideas are clearly organized, one will talk with purpose, with naturalness, with persuasion, and without self-consciousness or confusion. If those same factors hold in public speaking—and they do, with extension and accentuation, due to the greater number of hearers—why should the speaker not function just as purposefully, naturally, and persuasively, and without self-consciousness and confusion?

The point is, that if a speaker will apply the same processes, conditions, and relations, on his feet, before a number of listeners, that he does in the intimacy of conversation with one or a few, he will speak simply, naturally, and spontaneously. He will not be afflicted with apprehension of failure, mental confusion, stage fright, or speechlessness.

CONTENTS

PUBLIC SPEAKING

PUBLIC SPEAKING

I

CONVERSATIONAL STANDARD

AN accepted standard is necessary in the consideration of the subject of public speaking. By an accepted standard I do not mean a rigid, unvarying form to which everyone, who essays to speak, must subscribe if he would speak acceptably. When a fixed standard is imposed, individuality is swallowed up in uniformity and artificiality. I do mean a supremely excellent form, varying with each individual, but originating in every case from the same principles or basis. Such a standard allows opportunity for the free play of personality.

Now, what is this very desirable standard for public speaking, which permits infinite variety, and allows opportunity for continuous growth in expression? I shall enlist the assistance of my readers in this quest. Shall we base our judgment upon the effectiveness in result of the different styles of delivery? Our choice of standard will, then, resolve itself into a selection of that type of speaking which attains its purpose, or, in other words, is the most effective.

May I cite a few examples of delivery in public speaking? Each will vary from the others. These examples will be included, I fancy, in the experience of everyone of my readers. Then, shall we sit in judgment upon them, with the purpose of determining the correct standard? In

each case, I shall select from my experience an extreme type, and I shall tell you frankly the effect upon myself.

A few years ago I attended a church service in a large Canadian city, in which I happened to be visiting. The clergyman appeared to be more obsessed with decorousness than inspired with spirituality. All his postures, gestures, and intonations had been predetermined. Every circumstance of his delivery emphasized the principle of "predestination." Every detail was fashioned after what he considered good ecclesiastical form. He was conscious of his "solemn, mournful, and slow" walk into the pulpit, of his stilted postures, of his artificial gestures, of his unreal intonations, even of his manner of opening and closing the books and holding his glasses. I do not mean to say that this clergyman is essentially insincere. I know he is not. I do mean to say, however, that his *delivery,* on this occasion, was insincere, since it was an attempt to create an effect by means of conscious manipulation of the voice and body, rather than an immediate, direct, frank, and true expression of the moral and spiritual appeal of the sermon.

During one of the Presidential elections, in which the late President McKinley and the Hon. William Jennings Bryan were the candidates, I was living in one of the pivotal states. Sentiment was, apparently, fairly evenly divided, with the result that the state was flooded with spellbinders. I recall one who spoke in the town in which I lived. He was advertised as the "oratorical tornado." His delivery was certainly "cyclonic." He began, continued, and ended in a fury of sound and gesticulation. Illogical in thought, extravagant in statement, confusing in sound, bewildering in gesture, the speaker at first startled the attention, then grew monotonous, and finally lost the interest of the audience. His delivery was incoherent, distracting, and ineffective.

A number of years ago, one of the American churches engaged a celebrated Scotch divine to conduct evangelistic services throughout the United States. He made his headquarters at one of the denomination's universities with which I was, at that time, associated. The faculty and students enjoyed the rare privilege of hearing him frequently at the Chapel exercises.

I well remember the first occasion on which he preached after his arrival. His fame, as a pulpit orator, had preceded him. A large congregation greeted him. I fancy that the majority of them, like myself, expected to be thrilled by his eloquence. We were thrilled, but not just in the manner we expected. At all times, during the progress of the sermon, his delivery was simple, intimate, intense, conversational. "But," you will ask, "was it effective?" Extremely so. It was animated and arresting, and being so, it attracted and held the attention. I remember very distinctly, that at the conclusion of the sermon I thought, "What a short sermon!" To my surprise, upon looking at my watch, I found that he had spoken for an hour. As you will, no doubt, assume from what I have written, the address was not monotonous, prosy, or indifferent. We were highly entertained by his spontaneous humor and inimitable wit, were moved by his pathos, and aroused through his righteous indignation. So clearly was the matter of the sermon impressed upon me, that, although it was delivered a number of years ago, I can readily outline it now. The preacher was quite successful in effecting his purpose. The purpose of any sermon is to move to right *action*. This particular sermon was in the nature of a financial appeal for a worthy object. The congregation had never been known to contribute so generously.

I feel quite certain, that everyone of my readers will agree with me that, considered from any point of view,

whether of interest, or charm, or effectiveness, the natural, conversational standard is the ideal which everyone, who would essay to speak in public, should seek to attain. Of course, the ordinary conversational forms that obtain among a few, in the intimate communication of ideas, must be sufficiently modified to adjust them to a large number. This is done by accentuation and extension. The modifications of ordinary conversationalism for this adjustment will be dealt with in succeeding chapters of this book.

ASSIGNMENTS

The purpose of public speaking is to impress, convince, persuade. To impress whom? The audience. To convince whom? The audience. To persuade whom? The audience. Therefore, in developing any assignment, an audience is presupposed. "But," you may interpose, "I cannot always, if at all, have an actual audience to practice upon." Granted. However, you can readily re-create one in your imagination. Therefore, apply the discussions required by each assignment, in connection with every chapter to a real or imaginary audience. In each assignment apply the instruction of the chapter with which the assignment is associated, and also that which has been derived from previous chapters.

If the topic of any assignment be not familiar, substitute another that will be so.

I. Read a story and tell it in your own words.
II. Give an account of a personal experience.
III. Tell a humorous story.
IV. Discuss familiarly some public question, or the policies of a political party, or the oratorical effectiveness of a certain man.
V. Ponder well Hamlet's instruction to the Players:

> "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your plays do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire

and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb-show and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod; pray you, avoid it.

"Be not too tame, neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observation, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as t'were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theater of others. Oh, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably."

Shakespeare.

II

PUBLIC SPEAKING A VARIANT OF A TALK

IN the foregoing chapter I urged that public speaking does not differ *essentially* from a "talk." The relationship of the speaker to the listeners, the process of thinking, and the expressional form manifested through the voice and body are the same in either case.

But, while inherently the same, public speaking is a modification of a "talk." The basis of the modification is the difference in the size of the audience. In public speaking the audience is larger than in conversation. As a result the speaker is less familiar, and—if the reader will pardon a redundancy—more formal. He thinks more intensely in order that, through accentuation, his ideas may be more intelligible to individuals at a greater distance. His voice is amplified and extended in adjustment to a larger space. The movements of his hands and arms are stretched into gestures, in adaptation to a greater number of hearers, while, at the same time, every phase of physical expression is accentuated. In every case the modification is spontaneous.

The following quotation, from an article by the writer, is appropriate in this connection.

"The ways and means adopted by the 'soap-box orator' to attract and retain a crowd have always interested me. These open-air audiences do not feel called upon to subscribe to the rules of behavior that obtain with more formal audiences. As a result, the successful speaker of

this ilk is compelled to depend upon his knowledge of human nature, his ability to illustrate from the experiences of his hearers, and his sensitiveness to the effect his ideas produce upon them.

"I recall a very successful speaker of this type. His method of securing and holding an audience is original, sound, and highly effective. He does not, as is customary with so many speakers of this type, 'yell his head off' to attract a crowd. He adopts a novel device. He sits on his box and engages in intimate and apparently confidential conversation with two or three others. This, as he no doubt anticipates, arouses the curiosity of those standing around. They draw near to hear what he is talking about. He includes the newcomers in his conversation. Others arrive. The increase in the number of his hearers makes it necessary for him to talk or converse more loudly, or, in other words, to accentuate his 'talk.'

"When the number of his hearers grows to about thirty he stands up. Why does he do this? Simply that he may see all his hearers. Now, from the very nature of the circumstances, he talks more loudly, but still talks.

"When the number in his audience approaches one hundred he mounts his soap-box and talks in a still louder voice, that he may be the better seen and heard. Now he is a public speaker addressing an audience from a platform.

"Thus his speaking evolves from a simple, intimate conversation with one or two to a 'talk' adjusted to a large number—an audience. And what is the nature of this adjustment? It is this, he stands on his box instead of sitting on it that he may see and be seen; and he talks more loudly that he may be heard. In other words, to adjust his talk to a larger audience, or to make it conform to the new environment or surroundings, he merely accentuates or emphasizes his conversation.

"Of course, in this adjustment of a 'talk' to a large number, some of the extreme intimacy which characterizes a conversation with one or two is lost. Audience

conditions modify the close intimacy of conversation with a few. They need not, and do not in the case cited, eliminate it. As suggested, they merely accentuate it, extend it, modify it."

Our soap-box orator's naturalness in delivery is characteristic of the most effective public speaking of to-day. Some time ago public speaking was declamatory and grandiloquent. When the orator essayed to "orate" he consciously assumed a posture, tone, rhetoric, and manner that precept and example led him to believe were befitting the occasion. All this is changed. To-day such delivery would cause a smile. Only simple and direct conversationalism, in style and language, will arrest and hold the attention of men in this day.

Public speaking, then, is a variant of a "talk." This modification takes the form of an *accentuated* conversation. The degree of accentuation is determined by the changing environment. The changing environment is the varying size of the audience.

A well-known instructor in public speaking, who was one of the first teachers to recognize the desirability of naturalness in delivery, was quite successful in securing it in a novel but legitimate way. He would require the student, who, by the way, had come to the recitation with the matter thoroughly prepared, to sit and deliver the speech conversationally to some real or imaginary person in close proximity. Then he would have the student, still sitting and conversing, repeat the process at increased distances until the space between the speaker and the hearer approximated the distance between the speaker and the hearer in the last seat of an auditorium of ordinary capacity. Then he would have the student stand, and, using the "sit-down" voice, pass through the same proc-

ess. Thus the instructor substituted conversationalism for declamation in public speaking.

ASSIGNMENTS

I. Explain how public speaking may be at once natural and a variant of conversational speech.

II. Give an account of a game, the advantages of country life, some current event, a recent accomplishment; e.g., the discovery of the North Pole, to two listeners; to ten listeners; to fifty listeners; to three hundred listeners. Remain seated during the speaking.

III. Speak upon the same or substituted topics from the same intimate attitude toward the hearers, but from a standing position.

IV. Speak intimately and personally to audiences of varying sizes, upon the advantages that accrue to the participants in the argumentation and exercises of a debating society.

III

NATURALNESS AND SIMPLICITY

THE reader will infer from the preceding chapters, if he is convinced that the conversational standard is the correct standard both in basis and expression, that two of the outstanding characteristics of delivery, so based and so expressed, are naturalness and simplicity. We know that the great orators of the present are free from abstruseness in matter, formality in manner, ostentation in literary style, and affectation in delivery. So, too, were the *greatest* orators of the past, judging from examples of their oratory, biographies, and other sources. What could be more direct and natural than the greatest oration that we have inherited from the past, "The Oration on the Crown," by Demosthenes! *True* oratory is clear, spontaneous, frank, unadorned, and unaffected. In other words, it is simple and natural.

May I call your attention to the supreme exemplar of simplicity and naturalness among orators? He was called the Great Teacher. Why should He not be called the Great Orator? He spoke in public and to multitudes, and any of the literary styles He made use of may be employed by the public speaker. You recall the unconventional, conversational, sincere, and intelligible quality of His speaking, and the extraordinary effectiveness of His appeal. May I cite an example?

"The same day went Jesus out of the house and sat by the seaside. And great multitudes were gathered to-

gether unto Him, so that He went into a ship and sat; and the whole multitude sat on the shore. And He *spake* many things unto them in parables saying: Behold a sower went forth to sow; and when he sowed some seeds fell by the wayside and the fowls came and devoured them up; some fell upon stony places where they had not much earth, and forthwith they sprung up, because they had no deepness of earth and when the sun was up they were scorched; and because they had no root they withered away. And some fell among thorns, and the thorns sprung up and choked them. But others fell into good ground and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold. Who hath ears to hear, let him hear."

Probably I may induce a juster estimate of simplicity and naturalness in delivery by contrasting them with ostentation and artificiality. The reader is aware of the effectiveness of antithesis. An appreciation of the desirable may be stimulated or accentuated by contrasting it with the undesirable. Our estimate of the purity of virtue is enhanced by contrasting it with the sordidness of vice, of the constancy of faith with the suspicions of jealousy, of the pleasures of hope with the miseries of despair.

Similarly an appreciation of naturalness and simplicity may be aroused or heightened by placing them in contrast with unreality, artificiality, and pretense. I shall endeavor to present this contrast vividly and forcibly by means of illustrations.

In a certain theological college, in which it is my privilege to lecture, there is held an annual oratorical contest. The event is looked forward to with great interest. The clergy and many of the laymen of the denomination encourage the students by their attendance. A few years ago the contest was presided over by a dignitary of the particular church that maintains the college referred to.

Notwithstanding his distinction and authority, his superior intellectual attainment and high "spiritual endowment," he is simplicity itself. Probably I should have said on account of them, since simplicity and true greatness are twin brothers. Someone has written, "The greatest truths are the simplest and so are the greatest men."

But to return to my story. This man addressed the students at the banquet that followed the annual contest. He drew generously from the rich store of his experience. He gave them much good advice. I particularly remember one statement which I prefer to give in his own words. It was this: "Gentlemen, if in your future ministry, after preaching a sermon, you should think enough about the manner of your delivery to ask anyone —no matter how sincerely—how you did, you will have departed that far from simplicity, naturalness, and sincerity."

If, then, you have a message, if you have something to say, do not be conscious of the manner of your delivery but rather speak with the directness and the simplicity you would use in telling it when conversing with one individual.

On the other hand, I have in mind a certain professional orator. His purpose is entertainment. His method is, as it were, a box of tricks. He strikes attitudes, and manipulates his voice. His delivery is a combination of affected gestures and unreal intonations. The attention of his hearers is attracted to his manner and not to his message. He is not simple, natural, purposeful, or sincere.

Or you may have attended some school function for which some "sweet little miss" had been selected and prepared to "say a piece." In all probability this preparation was made under the direction or one of the teachers

who had taken "some lessons in gestures." You will remember how ridiculously affected the whole performance was—or probably you will prefer to forget it. By what right are such artificialities imposed upon the naïve and undiscriminating simplicity of children?

I am sure that anyone who will take the trouble to compare the latter two types of delivery with that suggested by the clergyman in his address to the theological students, will be impressed with the desirability of naturalness and simplicity in public speaking.

ASSIGNMENTS

I. With simple diction (sedulously avoiding slang and colloquialisms), frank statement, directness in attitude, and conversational naturalness in speech, give five-minute talks on:
   (a) Simplicity in delivery in Public Speaking.
   (b) The modern feministic movement.
   (c) A contemporaneous statesman; e.g., Lloyd George, Briand, or Woodrow Wilson.
   (d) Ideals.
   (g) A great event in history.
   (h) If I could choose my way.
   (i) A personal experience.

IV

PREPARATION

IT is necessary at this stage to stress the fact that the basis of effective public speaking is clear thinking. It must be obvious that clear thinking is conditioned upon the preparation and organization of the matter by the speaker previous to the time for his appearance before an audience. Such preparation is quite as imperative in the case of the serious *student* of public speaking in his exercises for practice. Without the mastery and systematic arrangement of his thought, he cannot possibly make definite progress.

It would be absurd if a hostess, who had invited some friends to dinner, postponed the preparation of the meal until the guests were seated at the table. It is equally absurd to address an audience without thorough preparation.

Preparation, then, is necessary for effective public speaking. We hear much about impromptu speaking. As someone has aptly said, "Impromptu speaking is usually impromptu bosh." Vagueness spells confusion. Clearness cannot be derived from obscurity; intelligence from unintelligibility. Before the speaker steps upon a platform to address an audience his purpose should have been determined, his thoughts clearly defined and arranged in definite relationship to his purpose or conclusion. If his thought is not so methodized his speech represents a disarranged jumble of ideas, with the result that the speaker's

delivery is unintelligible and the hearer's listening unintelligent.

A number of years ago I was a member of a fishing party that set out for a certain lake in the wilds of Northern Ontario, of which we had heard enthusiastic reports. We arrived in due time at the hamlet nearest to our objective. Here we engaged a guide, a very old Indian. Our guide had been over the route we had to travel, many times. He had an unerring sense of direction, and a vivid remembrance of the different points, trees, bays, etc., by which he guided himself. He was thoroughly prepared. We reached our destination without loss of time.

Three years later I joined another party bound for the same fishing ground. We arrived at the same little hamlet, and I sought out the guide of our former expedition. To my regret I was informed that he had died some months previously. There were two others who knew the route but they were away with other fishing parties. One young Indian informed us that he had heard the route described so frequently that he felt sure that he could guide us. We accepted his offer and set out. We had not gone very far when it became evident that we had lost our way. We blundered along in a confused fashion for a short time and then returned. Our youthful guide did not have clear images of the old man's marks, nor a knowledge of the direction. He had not been over the route before. He was not *prepared* to lead us. His vagueness ended in confusion. It was an attempt of the blind to lead the blind.

A public speaker is a mental guide. He leads his audience, step by step, through a succession of ideas, to a logical conclusion. If he is not prepared; if each of these steps or ideas is not clearly defined; if his thoughts are but vaguely conceived; if the bearing of the individual

thoughts upon the conclusion is not clear, confusion follows, he loses his way, the purpose of the speech is not achieved and the result is disastrous.

Assuming that the basis of effective public speaking is clear thinking, I would submit for the consideration of my readers the following elementary method of securing the matter and outlining the argument of a speech. There are three manifest sources from which the public speaker or the student of public speaking may derive material for the treatment of his subject: (1) his own knowledge of the subject, (2) authorities on the subject, (3) general literature on the subject, such as may be found in magazines, newspapers, etc. Many of the facts he may possess in his own knowledge, or may secure from authorities and general reading, may not be relevant to his *purpose* in dealing with the subject. How, then, may he sift the relevant from the irrelevant? He should approach the consideration of the facts, statements, opinions, etc., assimilated or derived, with the purpose of the theme stressed in his mind. As a result, what is relevant will cohere about the purpose, as iron filings seek and find the magnet.

Now that the relevant points are secured, upon what basis should they be organized, for they are clearly of unequal values? Upon that of saliency and subordination, or direct and indirect applicability to the purpose of the speech. The organization of the material of a speech would thus be the systematic arrangement of the matter, according to the main or subsidiary values of the arguments, facts, judgments, opinions, etc. The main points would bear directly upon the purpose of the discourse. The subsidiary points would apply directly both to the main points, and thus would be indirectly pertinent to the theme. The subsidiary facts, etc., may, in their turn, be qualified or supported, according to the requirements for

more exhaustive development of the subject, and more accurate judgment. All this constitutes the outline or brief of a speech.

The following is an abstract scheme for briefing:

Statement of subject or theme.
I. Main heading or argument (related directly to the theme).
A. Subordinate fact requirements, etc. (related directly to I).
(1) Subsidiary facts, etc. (related directly to A).
(a) Minor facts, etc. (related directly to 1).

The matter in connection with each main argument or heading should be similarly outlined.

The assignments of the synonomous terms "subordinate," "subsidiary," and "minor" are purely arbitrary.

Of course there is no fixed requirement in the matter of supporting facts, opinions, arguments, etc. The exigency of convincing the audience must determine this.

I shall illustrate by briefing an excerpt from a sermon by Robert Hall on the Bible. The excerpts and the brief are as follows:—

"The Bible is the treasure of the poor, the solace of the sick, and the support of the dying. And while other books may amuse and instruct in a leisure hour, it is the peculiar triumph of that book to create light in the midst of darkness, to alleviate the sorrow which permits of no other alleviation, to direct a beam of hope to the heart which no other topic of consolation can reach.

"There is something in the spirit and diction of the Bible which is found peculiarly adapted to arrest the attention of the plainest and most uncultivated minds. The simple structure of its sentences, combined with the lofty

spirit of poetry—its familiar allusions to the scenes of nature and the transactions of common life—the delightful intermixture of narration with the doctrinal and perceptive parts—and the profusion of miraculous facts which convert it into a sort of enchanted ground—its constant advertence to the Deity, whose perfections it renders almost visible and palpable—unite in bestowing upon it an interest which attaches to no other performance, and which, after assiduous and repeated perusal, invests it with much of the charm of novelty; like the great orb of day, at which we are wont to gaze with unabated astonishment from infancy to old age.

"What other book besides the Bible could be heard in public assemblies from year to year, with an attention that never tires, and an interest that never cloys? With few exceptions let a portion of the sacred volume be recited in a mixed multitude, and though it has been heard a thousand times, a universal stillness ensues, every eye is fixed, and every ear is awake and attentive. Select, if you can, any other composition, and let it be rendered equally familiar to the mind, and see whether it will produce this effect."

SUBJECT. The Bible.

I. The infinite helpfulness of the Bible.

A. The comforter of the afflicted.

(1) The poor.

(2) The sick.

(3) The dying.

B. Affords relief for spiritual perplexity and distress.

(1) Incomprehensible perplexity and distress.

(2) Hopeless grief.

(3) Black despair.

II. The literature of the Bible arrests attention.

A. Expression of lofty sentiment in simple form.

B. Reference to nature and common life.

C. Variety of literary styles.
D. Description of miracles.
E. Tangibility of the Deity.

III. Familiarity does not lessen interest.
A. Bible reading ever commands respect.

Careful preparation is essential to the intelligible delivery of ideas. The systematization of the thought should be firmly established in the speaker's mind, so that, when speaking, he can readily proceed from thought to thought through the sequence of ideas. In a speech so prepared the ideas will be stressed, in delivery, according to their value, and thus presented with logical consistency.

ASSIGNMENTS

I. Outline a number of speeches.
II. Prepare a brief for and deliver a five-minute speech upon "The necessity for preparation in public speaking."
III. Make an oral criticism of a speech that you have heard upon the basis of its preparation and clearness. These will be determined by the readiness and definiteness with which the speech can be outlined.
IV. Outline or brief and deliver a ten-minute talk on:
(a) The results of high tariff.
(b) A comparison of the rural conditions of to-day with those of fifteen years ago.
(c) The necessity of organization among individuals of the same vocation, e.g., the farmers.
(d) The benefits conferred by scientists.
(e) Beneficial results of travel.
(f) Party government.
(g) Group government.

V

CLEARNESS

IN one of his most memorable orations Daniel Webster said, "Clearness, force, and earnestness are the qualities which produce conviction." Well, clearness is the subject of my story.

One of the chief ends of preparation for public speaking is to ensure the ready apprehension of the thought by the listener. Consequently, the subject of this chapter was really anticipated in the previous one. However, if I can succeed in emphasizing the extreme urgency of clearness in public speaking I am quite willing to plead guilty to the charge of repetition, and accept censure therefor. I shall make, then, what was a by-product in the previous chapter, the chief concern in this, with the hope that by stressing it conspicuously, by presenting it more vividly, I can more completely convince my reader of its necessity.

A teacher analyzes a problem in Arithmetic. When the solution is arrived at he asks the pupil, "Do you understand?" A man approaches you with a business proposition. He explains the purpose of the enterprise. Then he asks, "Do you see?" Or someone who speaks still less formally tells you a joke, and then asks, "Do you get me?"

"Do you understand?" "Do you see?" "Do you get me?" may each be interpreted exactly by, "Is it clear to you?" Is what clear? The solution of the arithmetical problem, the purpose of the business enterprise, the point of the joke.

Before the teacher analyzes the problem, or the business agent outlines his proposition, or the humorous man tells his joke—if each, in his own way, be effective—the answer to the problem, or the purpose of the business enterprise, or the point of the joke must be clear. Each must see the end from the beginning, must have in mind a single aim. In other words, each must, at the outset possess a clear definition of his object.

Not only must each individual referred to see the end from the beginning, but he must have in mind each step or detail leading from the beginning to the end. The matter of the arithmetical problem, or the business proposition, or the joke must be arranged in logical sequence, in a clearly defined outline. The result will be clearness.

All this applies to public speaking. The public speaker must first ask himself, "What do I wish to do?" And then select and arrange his ideas in the light of that purpose. The definite conception of his object, and the arrangement of his ideas according to that object make for clearness.

The system of a graded school affords an apt illustration of an effective public speech. The principal is the centre of the system. Associated with and subordinate to him are the assistant teachers. Subject to the authority of the assistant teachers, and through them to the authority of the principal, are the pupils. Thus, through the relationship of the pupils to the assistant teachers, and of all to the principal, such a school represents a well-defined organization.

The interpretation of this illustration, as it applies to a speech, must be obvious. The principal represents the subject; the assistant teachers, the subordinate and related themes; the pupils, the individual ideas connected with the subordinate or minor themes. Thus the relationship of the separate thoughts to the subordinate themes,

and of these themes to the main subject represents a systematic, or orderly, or logical, or clear organization of ideas.

On the other hand, the disorder and tumult, when discipline is temporarily suspended in a school, such as I have described—for instance, during an intermission—suggest the lack of clearness in the thought of a speech, that is without purpose or order or system or logical outline.

Organization of ideas, that is the lucid definition of the object, and the selection and arrangement of ideas according to that object, is as essential to clear and effective public speaking, as system is to a successful business, a well-conducted educational institution, or a prosperous agricultural enterprise.

Clearness in thinking is a most important factor in convincing delivery, since it is the basis of emphasis. The correct systematization of ideas demands a definite conception of each idea. The definite conception of each idea is revealed, in expression, by means of the emphatic word, and the relative importance of the idea by the degree of the emphasis. The effect of clearness on delivery is more fully dealt with in the chapter "How to emphasize the important words."

ASSIGNMENTS

I. Prepare an outline in each of the following subjects as required. Make the outline the basis of your talk or sketch.
   (a) Description of a battle in the Great War, in which the (Canadian) army was engaged.
      1. Position of Canadians.
         (a) In relation to the Allies.
         (b) Geographical location.
      2. Position of enemy.
      3. Object of the Canadians.
      4. Tactics adopted by Canadians.
      5. Tactics adopted by the enemy.

6. Details of battle.
7. Result.

(b) *THE IRISH QUESTION.*

1. Early relations of England and Ireland.
   (a) Subjugation by Henry II.
   (b) Events connected with assumption of the title of "King of Ireland" by Henry VIII.
   (c) The so-called "Plantation of Ulster" under James I.
   (d) Struggle between James II and William III and Mary, and results to Ireland.
   (e) Uprising of 1798.
2. "Final Union" with Great Britain in 1800.
   (a) Revolution of 1848.
   (b) Formation of Fenian Brotherhood.
3. Formation of Irish Home-rule party in 1873.
   (a) History of various home-rule bills.
4. Sinn Fein movement.
   (a) Condition in Ireland preceding signing of treaty between Great Britain and Irish Free State.
   (b) Conclusion of treaty.
5. Attitude of Ulster.
   (a) Terms of treaty.

II. Treat similarly:

(a) The granting of franchise and parliamentary rights to women.
(b) Nationalist agitation in India.
(c) Good roads.
(d) Status of Canada in British Empire.

VI

CONCENTRATION FOR PUBLIC SPEAKING

THE basis of effective public speaking is clear thinking. The process of thinking represents a systematic series of concentrations. The fundamental action of the mind, then, in public speaking, or for that matter, in any other form which the oral communication of ideas may take, is concentration and transition. Since this is the case, the student of public speaking cannot avoid the examination of the action of the mind in thinking in order to determine the basis of the art of oratory.

The action of the mind in thinking resembles the propulsion of a locomotive. The latter is driven forward by a series of compressions and expansions of the steam. In the case of the mind, substitute concentration for compression, and transition for expansion. In the process of thinking, the mind moves forward to the desired conclusion, by centering or focusing or concentrating upon one idea, and then leaping or making a transition to the next.

Probably the rhythmic action of the mind in thinking is more aptly illustrated in the following quotation from an article I wrote some time ago, on the oral interpretation of literature: "One of the essential characteristics of mental activity, and therefore of expression, is movement. It is a rhythmic rather than a monotonously flowing movement. That is, it is from centre to centre. To illustrate, this mental movement does not resemble the continuously regular flowing of the water in a river with

comparatively straight banks, but rather, the movement of the water in a tortuous river. In the latter case, there is a continuous and irregular flowing, centering, and dissolving of the water, as it runs to the succession of centres. It will be observed, that at no time is the water static. So it is in the mental process. The mind, in expression, as under all other circumstances of its functioning, is never static. It moves continuously and rhythmically from centre to centre. In the interpretation of literature, or public speaking, or any other form, which the oral communication of ideas may take, each centre represents a concentration upon a thought. This mental activity or process, which is the basis of expression, is one of rhythmic movement, of concentration and transition."

Suppose one person were to tell another, "John left for New York to-day. He travelled by the Lehigh railroad. While in New York he will transact some business, and will return in a fortnight." The minds of the speaker and the person spoken to would concentrate upon John's departure; then, upon the railroad over which he jouneyed; after that, upon his purpose; and finally, upon the duration of his absence.

One may have two immediate objects in focusing upon a succession of ideas. There may be the aim of working out the sequence of thoughts, and reaching the conclusion for oneself, as in the case of the student; or, on the other hand, for others, as in the case of the public speaker. At this point, I wish to re-emphasize the fact that the former purpose is necessary to the latter. The one is a preparation for the other.

The theme of this chapter is concentration for public speaking, that is concentration upon each of a succession of ideas, with the purpose of impressing it upon others. Through his delivery the speaker seeks to fix certain thoughts in the minds of his hearers. His concern is

to impart effectively to others, not to acquire himself. The latter he has done already in his private study.

The attitude of the teacher toward his pupils resembles the relationship of the public speaker to his audience. May I use a very elementary example? A teacher wishes to lead some children to understand that $2 + 2 = 4$. He may proceed after this fashion: he holds up two sticks, and calls attention to them, repeats the process with two others, then places them all together and focuses the attention upon the result. Thus, at the time of teaching, the teacher concentrates upon his ideas by concentrating the minds of his pupils upon them.

The concentration of the speaker upon his thought, before an audience, is much the same, in purpose and attitude, as that of the teacher before his pupils. The public speaker should appear before his hearers with well-defined ideas. He should not concentrate upon them for himself, as does the student. This is unnecessary. He has already done it in his preparation. Instead, he should centre or concentrate his hearers' minds upon each thought; call their attention to, or arrest it, with each idea. His concentration upon his thoughts is now by way of the minds of his hearers.

Concentration for public speaking, then, differs from or is a variant of concentration for oneself. The public speaker simply places himself in the attitude of calling the attention of his hearers to the succession of ideas, one by one; or of centering their minds upon each before proceeding to the next. Thus, he grips the attention of his audience and leads it, step by step, to his conclusion.

ASSIGNMENTS

Make a brief of your treatment of each of the following subjects. Then, in the process of the delivery of the ideas organized in the outline, concentrate the minds of your real or

imaginary hearers upon each idea by calling their attention to, or focusing it upon it.

(a) How to concentrate when speaking.
(b) Municipal ownership of public utilities.
(c) Labor unions.
(d) Consolidated schools in rural communities.
(e) Advertising.

VII

HOW TO INTEREST AN AUDIENCE

TO be effective, a speaker must interest his hearers in the matter of his speech. What are the most efficient means that may be employed to secure the attention of an audience? I shall suggest the answer by illustrations and examples.

One man tells another about his automobile. We shall assume that the listener has the vaguest knowledge of the parts of a car. The owner discusses them with great fluency. The recipient of all this information is bored. His interest is not aroused. He does not understand the meaning of the terms used. They are outside his experience.

I tell a friend that a mutual acquaintance is afflicted with vertigo. He turns a blank look upon me. He does not understand. True, the novelty of the term may excite his curiosity, but he is not intelligently interested. Why? Because I am unintelligible. The word "vertigo" is unknown to him.

But, when I tell my friend that a mutual acquaintance is troubled with dizziness, he understands me. He is intelligently interested. Why? Because I am intelligible. The word "dizziness" is within his experience. It is known to him.

We counsel children, "All is not gold that glitters." Our caution makes no impression. It is too abstract. They do not comprehend its import. They are not interested.

But when we relate to children the story, "King Midas and the Golden Touch," we refer to concrete ideas within their experience. We have become intelligible. Their interest has been secured.

The great orator, Edmund Burke, in his famous oration at the trial of Warren Hastings, aroused the interest of his hearers by referring to ideas and images within their vivid evperience. He did not refer to the invasion of the Carnatic as a "scene of woe," and leave it at that. That would have stimulated only a vague interest. Instead he said, "Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and of which no tongue can adequately tell. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered. Others, without regard to sex, to age, to respect of rank, or sacredness of function—fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry, and amid the goading spears of drivers and the trampling of pursuing horses—were swept into captivity in an unknown and hostile land." Thus, Burke, by a vivid appeal to the imagination of his listeners led them to recreate the scenes of desolation and woe out of their experience, and aroused their intense indignation towards Hastings and his policies in India.

The following extract from an oration delivered by the great Southern orator, Henry W. Grady, must appeal to and arouse the interest of anyone who enjoys the distinction of having been reared on a farm: "I went to Washington the other day, and I stood on the Capitol Hill; my heart beat quick as I looked at the towering marble of my country's Capitol and the mist gathered in my eyes as I thought of its tremendous significance, and the armies and the treasury, and the judges and the

President, and the Congress and the courts, and all that was gathered there. And I felt that the sun in all its course could not look down on a better sight than that majestic home of a republic that had taught the world its best lesson of liberty. And I felt that if honor and wisdom and justice abided therein, the world would at least owe that great house in which the ark of the covenant of my country is lodged its final uplifting and regeneration.

"Two days afterward, I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with big trees, encircled in meadow and field rich with the promise of harvest. The fragrance of the pink and hollyhock in the front yard was mingled with the aroma of the orchard and of the gardens, and resonant with the cluck of poultry and the hum of bees.

"Inside was quiet, cleanliness, thrift, and comfort. There was the old clock that had welcomed, in steady measure, every newcomer to the family, that had ticked the solemn requiem of the dead, and had kept company with the watchers at the bedside. There were the big restful beds, and the old open fireplace, and the old family Bible, thumbed with the fingers of hands long since still, and wet with the tears of eyes long since closed, holding the simple annals of the family and the heart and the conscience of the home.

"Outside, there stood my friend, the master, a simple, upright man, with no mortgage on his roof, no lien on his growing crops, master of his land, and master of himself. There was his old father, an aged, trembling man, but happy in the heart and home of his son. And as they started to their home, the hands of the old man went down on the young man's shoulder, laying there the unspeakable blessing of the honored and grateful father

and ennobling it with the knighthood of the fifth commandment.

"And as they reached the door the old mother came in with the sunset falling on her face, and lighting up her deep, patient eyes, while her lips, trembling with the rich music of her heart, bade her husband and son welcome to their home. Beyond was the housewife busy with her household cares, clean of heart and conscience, the buckler and helpmeet of her husband. Down the lane came the children, trooping home after the cows, seeking as truant birds do the quiet of their home nest.

"And I saw the night come down on that house, falling gently as the wings of the unseen dove. And the old man—while a startled bird called from the forest, and the trees were shrill with the crickets cry, and the stars were swarming in the sky—got the family around him, and, taking the old Bible from the table, called them to their knees, the little baby hiding in the folds of its mother's dress, while he closed the record of that simple day by calling down God's benediction on that family and on that home. And while I gazed, the vision of that marble Capitol faded. Forgotten were its treasures and its majesty, and I said, 'Oh, surely in the homes of the people are lodged at last the strength and the responsibility of this government, the hope and the promise of this republic.' "

The conclusion of the matter is, that the speaker, in order to secure the interest of his listeners, must present ideas adjusted to their experience. What constitutes the experience of an individual? Someone has summed it up well as follows, "All that he retains from what he has seen, heard, read, done, and felt."

The public speaker must discriminate in the matter of the experience of a given audience. It would be idle to address a metropolitan city audience in the terms of rural

experience. It would be equally futile to speak to a rural audience in terms of urban experience. The speaker must seek to bring his ideas and language within the vivid experience of those who constitute his audience, if he would interest them.

ASSIGNMENTS

I. Discuss each of the following subjects under three headings, and support each point by a reference to experience:
   (a) Aerial navigation.
   (b) Corporal punishment for public school children.
   (c) Compulsory military drill in the public schools.
   (d) Fiction reading.

II. Discuss the tariff with the following audiences, and under four headings, and support each point by a reference to the experience of the hearers:
   (a) Manufacturers.
   (b) Laborers.
   (c) Farmers.

VIII

HOW TO GAIN AND HOLD ATTENTION

COMPARATIVELY few public speakers succeed in gaining and holding the attention of an audience. If the subject matter of a speech is interesting, the reason for this failure is the inability of the speaker to fit in to public speaking conditions.

May I make a comparison? In life there are many who do not fit in—who are failures. There is the "shiftless romanticist," who longs for the time "when swords were bright and steeds were prancing"; the pessimist, who "grouches" about the degeneracy of the present, and yearns for "the good old days"; the impractical idealist, who "talks and talks and talks" about some impossible Utopia, instead of "getting busy." These men are misfits. They do not fit in, or, in other words, re-act to their environments.

As in life, so it is in public speaking, which, after all, is a slice of life raised into the high light. He, who would speak effectively in public, must learn to adjust himself to his audience, the public speaker's environment. If he cannot do this, he does not fit in, he is an oratorical misfit. If he can do it, he will gain and hold the attention of his audience.

There are different types of public speaking misfits or failures. I recall a case in point. A gentleman of wide reputation as a scholar and writer was engaged to give an address, at an important function in a town, in which I lived. A large audience gathered to hear the speaker.

He responded to a very generous reception, with a cold and perfunctory acknowledgment. He began by dashing cold water, as it were, on our enthusiasm. He proceeded to discuss the subject in a detached way. He isolated himself from his hearers. He was, as one "marooned" on the platform. Undoubtedly, he had something to say, but he did not say it to anybody. There was no reciprocity between him and his audience. He did not gain and hold attention. He failed.

Another public speaking misfit is the loud, noisy, declamatory speaker. He does not relate himself to his audience, but stands isolated in the centre of his own "sound and fury." He "kicks up" such a cloud of oratorical "dust," that he is, as it were, hidden from his listeners. He harangues *at* them. He does not talk *to* them. He never gains, and, consequently, does not hold attention.

What, then, is the nature of the attitude of the speaker to his hearers, that enables him to gain and hold their attention? Before I answer this question, I will digress to describe as precisely as I can, the constitution of an audience, and the effect of concentration and transition in thinking, upon the relationship of the speaker to his listeners.

Very many public speakers regard their hearers as a mass. This is fatal to effectiveness. Such speakers lose touch with the individual members of the audience, and speak to them in the aggregate. As a result, the delivery becomes general, impersonal, and detached, or degenerates into a harangue.

Properly conceived, an audience is a unity, that is, a number of separate individuals related to a central person. So far as the speaker is concerned, the centre of the audience unity, at any given moment, is that person to whom the speaker is directly appealing, or whose atten-

tion he is concentrating upon the idea he is endeavoring to convey. With each leap of mind from idea to idea, that has been discussed in the chapter on concentration, the attention of the speaker changes from one individual in the audience to another. Consequently, the audience centre is continually changing. Under these conditions of delivery, the speaker is always intimate, since he appears primarily to one person. Notwithstanding that his appeal is primarily to one person, the speaker who has a true realization of correct audience relationship, is aware that he is speaking through the single individual, who may be the centre at a given moment, to every other member of the audience. This realization compels the attention of all his hearers.

Probably, I can suggest more clearly by an illustration my conception of what constitutes the attitude of the speaker to his hearers, that enables him to gain and hold their attention. Not long ago, I listened to a student preacher, who seemed to have solved the problem. No matter where his attention was directed during the delivery of his sermon, and it changed very frequently—with every new idea, in fact—he talked personally and intimately with one individual. At the same time, he appeared to realize that he was talking to every other member of the congregation. He did not single out one person and talk to him to the exclusion of the others. Rather, he spoke through one, to all. While he was intimate, personal, and conversational, his realization that he was speaking to everybody, naturally resulted in the inclusion of all, in his appeal. Thus by directness and inclusiveness, he compelled the attention of everybody.

The student preacher gained and held attention, as every other speaker must secure and retain it, by relating himself to his hearers, and thus, fitting into the public speaking environment.

ASSIGNMENTS

I. Assuming the correct relationship towards the audience, i.e., regarding the audience as an unity, allowing the attention to change and re-center with each new idea, and calling the attention of the individual who constitutes the center of the audience, at any given moment, to the idea, and through him the attention of the whole audience, speak upon the following themes:

(a) The future of Canada.

(b) The public school curriculum of studies should be so comprehensive, and the right of selection so wide, that the course of study in any school will be based upon the conditions of the community in which the school is situated.

(c) A thrilling experience.

(d) Municipal government by commission.

IX

PAUSING

OWING to their inability to discriminate, children have much that is absurd and trivial imposed upon them. I recall having been taught reading in the public schools according to these rules; pause while you count one for a comma, two for a semi-colon, three for a colon, and four for a period. In case a pupil neglected to apply any of these rules, he received the number of whacks with a pointer, that corresponded to the number of counts required by the broken rule. Needless to say we were always particularly careful about our periods. Thus, the teacher referred to focused the minds of the children upon these artificial and ridiculous rules for pausing rather than upon the ideas the words conveyed.

My reader may not have had the rules for pausing impressed upon him as drastically as I had. Nevertheless, I feel safe in assuming that he was required to guide himself in reading by similar, stupid nonsense. If not, he was fortunate.

Then, as you may anticipate, I am not going to offer any rules to guide the public speaker in making pauses. An attempt to govern oneself by rules always results in artificiality and self-consciousness. It takes the attention of the speaker from *what* he is saying and places it upon *how* he is saying it. The purpose of public speaking is to communicate ideas, not to parade artificial manipulation of the voice.

Nevertheless, pausing is of great consequence in public

speaking. There is a frequently quoted proverb which runs thus, "Speech is silvern, Silence is golden." In reference to this dictum, some one has aptly written, "If in applying this proverb to speechmaking, you will interpret silence as pausing, then it is certainly golden."

Frequently natural pausing is one of the most characteristic factors of the speech form of conversation. Assuming that the conversational standard is the correct standard, pausing should be, then, one of the important distinctions of effective public speaking. And it is.

Since pausing is natural to speech, it must arise spontaneously from certain processes and conditions. By discovering and applying these processes and conditions, we can ensure spontaneous pausing, which, as has been inferred, is inherent to natural speech form.

If you will listen attentively to anyone in ordinary conversation telling of some experience, you will notice that he utters his words in groups, not in a continuous stream. For instance, in narrating the details of the following incident, the words group naturally, as I have indicated: ("On my way downtown to-day) (I saw a collision between a street car and an automobile.) (The automobile was badly damaged.) (The chauffeur was thrown to the pavement) (and badly injured) (A passing motorist took him to a hospital) (I see, by this evening's paper, he was not seriously injured.")

Now, how are the words separated and united into groups? By pauses. Where are these pauses located? Before and after each group. What does each group of words convey? An idea. There is a pause, then, before and after the expression of each idea? Yes.

In conversation, public speaking, or in any other form of the natural, oral communication of ideas, there is a pause before and after the expression of each idea. Now,

why is this? Well, there is the speaker, and the person spoken to. Time is required to develop an idea. Time is required to grasp an idea. The speaker has to concentrate to get each thought. This requires time—a pause *before* the utterance of the group of words. He naturally desires that the hearer shall grasp each idea. This requires time—a pause *after* the utterance of each group of words. Thus, "the speaker requires time to think of what is to be said, and the audience requires time to think of what has been said."

The length of a pause depends upon the length of time required by the speaker to develop an idea, or by the hearer to comprehend it. This leads naturally to the question of the modification of pauses. The speaker can modify his pauses, that is, he can lengthen or shorten them. He can lengthen the pauses before each group of words by concentrating more intensely and sustainedly upon each idea before giving expression to it. He can lengthen the pause after each group of words by concentrating the minds of the hearers more intensely and sustainedly upon the idea after he has given expression to it. The opposite process would shorten the pauses.

Although pauses can be modified by lengthening or shortening upon the basis of more accentuated or less accentuated concentration, they cannot be legitimately increased or decreased in number.

There are subtle pauses within the groups of words. The most important of these are located before and after the emphatic words. These pauses, also, are made spontaneously in any style of natural speech.

Should any of my readers fear monotony on account of frequently pausing, let me ask, "Have you ever experienced anything so monotonous as an endless 'ready and steady' stream of words?"

ASSIGNMENTS

I. They (Rome and Carthage) measure each other from head to foot. | They gather all their forces. | Gradually the war kindles. | The world takes fire. | These colossal powers are locked in deadly strife. | Carthage has crossed the Alps; | Rome, the seas. | The two nations | personified in two men, | Hannibal and Scipio, | close with each other, | wrestle, | and grow infuriate. | The duel is desperate. | It is a struggle for life. | Rome wavers. | She utters that cry of anguish, | "Hannibal at the gates!" | But she rallies, | collects all her strength for one last, appalling effort, | throws herself upon Carthage, | and sweeps her from the face of the earth.—*Victor Hugo.*

In the quotation from Hugo's "Rome and Carthage," pause before each thought phrase, which is indicated by a stroke, until the image, or idea, is assimilated. Then, while giving expression to the phrase, relate the minds of the hearers or call their attention to it. Pause slightly after the utterance of each phrase, that the listeners may more fully grasp the thought.

II. Repeat the process outlined in I, in the following poem:

They sent him back to her. The letter came
Saying . . . and she could have him. And before
She could be sure there was no hidden ill
Under the formal writing, he was in her sight—
Living.—They gave him back to her alive—
How else? They are not known to send the dead—
And not disfigured visibly. His face?
His hands? She had to look—to ask
"What was it, dear?" And she had given all
And still she had all—they had—they the lucky!
Wasn't she glad now? Everything seemed won,
And all the rest for them permissible ease.
She had to ask, "What was it, dear?"
"Enough,
Yet not enough. A bullet through and through
High in the breast. Nothing but what good care
And medicine and rest—and you a week—
Can cure me of to go again." The same
Grim giving to do over for them both.
She dared no more than ask him with her eyes

How was it with him for a second trial.
And with his eyes he asked her not to ask;
They had given him back to her, but not to keep.

Robert Frost.

III. Repeat the process outlined in I, in an original speech on:
(a) Single tax.
(b) Patriotism.
(c) Education.
(d) Profit sharing.

X

EMPHASIS OF IMPORTANT WORDS

SOME time ago, at the invitation of a friend, I went to hear an extravagantly advertised "silver-tongued orator." He proved to be a verbose disappointment. We were lost in a wilderness of "words, words, words." There was nothing by which we could guide ourselves to his conclusion. When the lecture was over, we asked each other, in our confusion, "What was it all about?"

It is essential, that a speaker shall guide his hearers clearly from thought to thought, to his conclusion. How shall he do this? I shall answer the question by a rather obvious and naive symbolism: "A hunter set out for a point on the shore of a certain lake. To reach his destination, he had to pass through a piece of virgin forest. There was no path, which he could follow. The way was indicated by blazed trees. Guided by these, he reached his journey's end." Let me interpret the symbolism. The "hunter" is the audience; "the point on the shore of a certain lake," the objective; "the trees of the forest," the speaker's words; the "blazed trees" the emphatic words by which the audience is guided, from thought to thought, to the conclusion or object of the speech.

The reason the "silver-tongued orator," referred to, left his hearers in mental confusion, was that all his words were uttered with the same, or if you like, without any emphasis. There were no "blazed trees" through his "forest" of words, by which his hearers could guide themselves.

Have you noticed that, in conversation, one expresses exactly what one wishes to convey? For instance, I may tell a friend, "I am leaving for *Boston,* (not another place) in the *morning.* (not some other time) I shall go by *boat.* (Not by rail) It is likely I shall remain a *week.* (not a longer or shorter time). Thus, in this talk, by means of the emphatic or thought words—Boston, morning, boat, week—I tell my friends exactly what I wish to say, and without having decided beforehand what words I shall emphasize. Natural and exact emphasis of thought words in public speaking demands definite thinking, and simple and direct speaking. When these obtain, the correct word will be emphasized in the expression of each thought, as in conversation.

In the chapter on the preparation of material, the reader's attention was called to the fact, that, in the development of a subject, thoughts are of unequal value. They vary in importance, according to the degree of their relativity or bearing upon the theme. This inequality, in the value of material was indicated in a form, called a "brief," in the chapter referred to. The public speaker should have a clear and definite grasp of this arrangement of his thoughts, before he essays to address an audience. Then, he will focus the attention of his hearers upon definite ideas, and according to the relative values of those ideas. This will result in emphasis, at once exact, and correct in degree. Emphasis, then, is based upon clear thinking, and the application of right audience relationship. If the public speaker will apply these conditions, in his speech-making, his emphasis will be exact in word location, and right in degree.

It is essential that the speaker shall unerringly emphasize the right word. What is the result of incorrect emphasis? Simply this, the audience loses the thread of the speech and confusion results. By a return to correct

emphasis, the logical sequence of ideas may be again re-established, and the conclusion eventually reached, but the effectiveness of the speech as a whole, has been impaired. For example, the hunter referred to earlier in this chapter, might have lost his way temporarily in his journey through the forest, but have found the blazed path again, and reached his destination. But, on account of his temporary confusion, the journey would not have been completed as expeditiously, as it might have been.

ASSIGNMENTS

I. Use the sentence, "John walked down College Street to-day," in answer to each of the following questions, emphasizing the word that definitely answers the inquiry:
   (a) Who walked down College Street to-day?
   (b) Did you say that John rode down College Street to-day?
   (c) Did you say that John walked up College Street to-day?
   (d) Did you say that John walked down Fifth Avenue to-day?
   (e) Did you say that John walked down College Street yesterday?

II. Repeat the same process with other sentences.

III. Deliver the sentence, "Though I spoke with the tongues of men and of angels, and have not charity, I am become as sounding brass, and a tinkling cymbal," and definitely call the hearers' attention to each idea, and by so doing emphasize distinctly the thought word in each case.

IV. In the sentence quoted in III, the thought words are "men," "angels," "charity," "brass," "cymbal." Clearly, the most important of these is "charity"; and "men" and "angels" are more important than "brass" and "cymbals." Upon the basis of this analysis, deliver the sentence calling the attention of the hearers to each idea according to the relative value assigned to it in your mind.

V. Apply the process outlined in IV to the remaining verses in I. Corinthians, XIII Chapter.

VI. Apply the process outlined in IV to the following paragraph:

If I were to tell you the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the nineteenth century. Were I to tell you the story of Washington, I should take it from your hearts—you who think no marble white enough on which to carve the name of the father of his country. But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies, men who despised him because he was a negro and a slave, and hated him because he had beaten them in battle.—*Wendell Phillips.*

VII. Apply the process outlined in IV to an original speech on:
(a) Co-operation between Capital and Labor.
(b) Benefits of Life Insurance.
(c) Gambling.
(d) Desirability of High Ideals.

XI

HOW TO ELIMINATE SELF-CONSCIOUSNESS

WHO has not had an experience like the following? You knew you were to be called upon to make a speech. Your heart hammered and thumped. You were almost sick with apprehension. When you arose to speak, your hands and feet seemed to be abnormally obtrusive. You were conscious your movements were ridiculously awkward and constrained. Your sight seemed to be dimmed. The audience was a vague and menacing mass. Your mouth was parched. Your tongue clove to the roof of your mouth. For a moment you could not utter a word. Your mind was a jumble of confusion. Finally, you found your tongue enough to stammer out a few unconnected sentences. The sound of your own voice frightened you. Then, you sat down overwhelmed with confusion and humiliation. Ever since, you have wished that the impression made by this painful experience could be blotted from your memory.

You suffered all this misery at the time of speaking, and have endured a bitter remembrance ever since, because you allowed your attention to centre, where it should not have centered, upon yourself. You stood upon the platform "stewing in your own juice," until, finally, you "boiled away to nothing." Your attempt ended disastrously, because you were conscious of yourself or self-conscious.

How can self-consciousness be eliminated? By taking your mind off yourself, through placing it somewhere else. How can this be done? I shall answer the question with a concrete study.

Not long ago, an eminent statesman and orator visited this continent. Those, who were privileged to hear him, were charmed with his geniality, simplicity, and distinction. They admired his perfect ease and complete self-possession. Many a one must have thought to himself, "Would I could have such consummate freedom and 'at-homeness' before an audience."

As one listened to him, one could scarcely conceive, that in the early stages of his public speaking career he suffered all the tortures described in this chapter. Yet it was so. Even now, according to his own confession, he very often suffers from an exaggerated apprehension before he arises to speak. He ascribes this to an extreme sensitiveness. However, he has practically overcome this bane of many an orator's life. The question that interests us is, how did he overcome it?

When he arises to speak, he suggests purposefulness. He conveys the impression that he has something to say, and that he has a thorough grasp of his subject. He rises, as it were, in the atmosphere of his subject. This is a result of a concentration upon his theme, so absorbing that it shuts out all the distracting influences—including a consciousness of self—that press upon his attention, *before* he arises to address the audience. As he proceeds with the development of the question under consideration, even the winsome personality is forgotten by his hearers, while he rivets their attention upon his train of ideas. He overcomes any apprehension, that may threaten to obsess him before he arises to speak, by centering his attention exclusively upon his subject. He eliminates self-consciousness, during the progress of his address, by occupying himself with calling the attention of the audience to, or focusing it upon, his succession of ideas. Thus, he renders it impossible for his attention to centre upon himself.

Then, the miseries of self-consciousness before one arises to speak, may be avoided by concentrating one's own attention upon the subject; and during the time of speaking, by concentrating the attention of the audience upon, or calling it to, the ideas. In neither case is the speaker's attention allowed to centre upon himself. Thus, the cause of self-consciousness is eliminated.

One of the most common of the causes, that contribute to induce self-consciousness in public speaking, is fear, e.g., fear of forgetting, fear of becoming ridiculous, fear that some members of the audience may possess a superior knowledge of the subject, fear from lack of preparation. Thorough preparation is the surest way of overcoming fear. In public speaking, perfect preparation "casteth out fear." In this connection, I would strongly urge the student to ponder and apply the counsel offered in the chapters entitled "Preparation" and "Speaking with Authority."

It may be a satisfaction to anyone troubled with self-consciousness to know, that at the basis of it are a sensitiveness and a sensibility, which are characteristic of all orators of distinction.

ASSIGNMENTS

I. Remaining seated, and allowing your mind to become absorbed in focusing the attention of your hearers upon or relating it to each image, concept, idea, fact, judgment, or truth, to the exclusion of self. Explain,
   (a) The operation of some machine.
   (b) How to reach a certain place.
   (c) Some work or calling in which you are interested.
   (d) Some current event, e.g., the disarmament conference.
   (e) Parliamentary procedure.
   (f) Necessity for religion.
   Or tell a story, or describe a landscape.

II. Stand up, apply the processes to the same themes as outlined in I.

XII

HOW TO AVOID MONOTONY

I SHALL, in the first place, define the issue for this chapter. A public speaker may be monotonous in his matter, or in his manner, or in both. I shall concern myself, in this chapter, with monotony in delivery only.

In oral expression, our ideas are revealed through the voice and body. Then, monotony in delivery may manifest itself in vocalization or in gesture. Monotony or mannerism in gesture will be dealt with in another chapter. Consequently the issue in this chapter is further limited to the treatment of monotony in delivery, as it applies to the voice.

There will be no reference, at this point, to the training of the voice. This important subject will be dealt with later in this book. I will assert, however, at this point, that, in the application of the recommendations submitted for the reader's consideration in this chapter, the greater the degree of the control and freedom of the voice, or, to put it more technically, the less the interference with the free vibrations of the vocal cords, and the normal amount of resonance space, the greater will be the degree of variety in vocal expression.

To inquire from my reader, "Have you ever listened to a tiresome speaker?" would be to ask a foolish question. Public speakers who drone along on a sameness of tone; or, whose voices regularly rise and fall with the wearisome recurrence of a certain cadence; or who afflict their audiences with a dull and uniform delivery, are, unfortunately, always with us.

Monotony in delivery is death to all interest. The monotonous public speaker, whose topics are of a general nature, bores his audience, and fails either to gain or to hold attention. The monotonous preacher becomes tedious. His hearers are too often lulled to sleep under the soothing sounds of the Gospel.

The antithesis to monotony is variety. What are the characteristics, that render monotony so undesirable, and variety so desirable in public speaking? Let me answer the question with a series of contrasts! Monotony is dull, variety animated; monotony prosy, variety interesting; monotony lifeless, variety graphic; monotony stupid, variety keen.

Monotony is the most distinctive mark of death; variety, of life. Henry Ward Beecher said, "Men love variety when they are alive." Wherever there is variety, there is also vigor and spirit.

Variety is the characteristic expression of naturalness. It is never associated with artificiality, affectation, or exaggeration. The normal man approves naturalness. He detests unnaturalness. Audiences are usually made up of normal persons. It follows, that variety in public speaking will stimulate the members of an audience to life, and secure their alert attention.

How shall we avoid monotony in public speaking? We are so apt "to go star-gazing and step on a glow worm," to look for some wonderful remedy, and miss the humble and effective one, close at hand. I shall suggest the answer to the question by asking another. When, in the communication of ideas, are we quite natural? The answer to the latter question is quite obvious. In conversation. Genung writes, "It (conversation) is the crowning excellence of skilled expression." Now, what are the attributes of conversational speech form, that constitute its variety? If you will listen critically to a

conversation, I am sure you will agree with me, that they are pause, emphasis, change of pitch, inflection, and variety in the rate of the utterance of the words. But, you may ask, "How can I secure these in public speaking, if you will provide me with no rules?" Please, do not worry. Did not the persons, to whom you listened, converse spontaneously? Was not the speech form marked by variety? Were they conscious of the functioning of their voices in the expression of that variety? Then to avoid monotony or to secure variety, the public speaker must adopt the direct and natural, or conversational attitude toward his audience.

Many speakers attempt to secure variety by artificial means, e.g., by "raising the voice to express joy, and by lowering it to express sorrow," and like absurdities. Avoid these affectations as you would the plague.

Others, again, seek to relieve monotony by loudness. Shouting merely confuses. It does not possess the basis of real variety. It is purely physical. If physical force is to be used to arouse the attention of an audience, it would be more effective to adopt means similar to those used by a certain spirited divine. It is told of him, that, upon one occasion, when a member of his congregation fell asleep during the delivery of a sermon, he hurled a book at the delinquent, saying, as he did so, that if he would not listen to the Gospel, he would feel it. However, I only suggest this means of arousing hearers out of their drowsiness. I do not prescribe it.

ASSIGNMENTS

I. Repeat the problems assigned in connection with the chapter on Emphasis of Important Words.

II. With definite concentration upon each idea, and under conditions of control and ease, read the following conversationally and deliberately:

"The battle of Waterloo—and this gave Blücher time to come up—could not be commenced before half-past eleven. Why? Because the ground was soft. It was necessary for it to acquire some little firmness so that the artillery could maneuver.

"Had the ground been dry, and the artillery able to move, the action would have been commenced at six o'clock in the morning. The battle would have been won and finished at two o'clock, three hours before the Prussians turned the scale of fortune.

"How much fault is there on the part of Napoleon in the loss of this battle? His plan of battle was, all confess, a masterpiece. To march straight to the center of the allied line, pierce the enemy, cut them in two, push the British half upon Hal and the Prussian half upon Tongres, make Wellington and Blücher two fragments, carry Mont Saint Jean, seize Brussels, throw the Germans into the Rhine, and the Englishman into the sea. All this, for Napoleon, was in this battle. What would follow, anybody can see."—*Victor Hugo.*

III. Read the following, with an intensity of concentration, and a realizing sense of the vividness, deep emotion, and moral elevation:

"She is now no more—no more? Nay, I boldly say she lives—lives in the hearts of her subjects; lives in the pages of history. And as the ages revolve, as her pure profile stands more marked against the horizon of time, the verdict of posterity will ratify the judgment of those who were her subjects. She ennobled mankind; she exalted royalty; the world is better for her life."

Extract from "On the death of Queen Victoria."—*Sir Wilfrid Laurier.*

IV. Read the following, giving clear expression to the antitheses, and to the vivid images:

"Here we can not but pause to contemplate two wonderful men, belonging to the same age and to the same nation: Napoleon and Lafayette. Their names excite no kindred emotions; their fates no kindred sympathies. Napoleon—the child of Destiny—the thunderbolt of war—the victor in a hundred battles—the dispenser of thrones and domains; he who scaled the Alps and reclined beneath the Pyramids, whose word was fate and whose wish was law.

Lafayette—the volunteer of Freedom—the advocate of human rights—the defender of civil liberty—the patriot and the philanthropist—the beloved of the good and the free. Napoleon—the vanquished warrior, ignobly flying from the field of Waterloo, the wild beast, ravaging all Europe in his wrath, hunted down by the banded and affrighted nations and caged far away upon an ocean-girded rock. Lafayette—a watchword by which men excite each other to deeds of worth and noble daring; whose home has become the Mecca of freedom, towards which the pilgrims of Liberty turn their eyes from every quarter of the globe. Napoleon was the red and fiery comet, shooting wildly through the realms of space and scattering pestilence and terror among the nations. Lafayette was the pure and brilliant planet, beneath whose grateful beams the mariner directs his bark and the shepherd tends to his flock. Napoleon died and a few old warriors—the scattered relics of Marengo and of Austerlitz—bewailed their chief. Lafayette is dead and the tears of a civilized world attest how deep is the mourning for his loss. Such is, and always will be, the difference of feeling toward a benefactor and a conqueror of the human race.

Extract from "Napoleon and Lafayette."—*Sargent S. Prentiss.*

V. Focus the attention of the audience upon each thought in the quoted passage according to the degree of its importance. The result in expression will be, that the greater degree of the importance of the idea, the more deliberate will be the utterance of the phrase in which it is couched.

"Blessed are the poor in spirit; for their's is the kingdom of heaven.
Blessed are they that mourn; for they shall be comforted.
Blessed are the meek; for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness; for they shall be filled.
Blessed are the merciful; for they shall obtain mercy.
Blessed are the pure in heart; for they shall see God.
Blessed are the peacemakers; for they shall be called the children of God.
Blessed are they which are persecuted for righteousness sake; for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you and persecute

you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceedingly glad: for great is your reward in heaven: for so persecuted they the prophets which were before you."

Matthew: V Chapter, Verses 3–12.

VI. Treat each of the following themes antithetically and emphasize the contrasts in the delivery.

(a) Restrictive liquor legislation vs. Prohibition.
(b) Liberalism and Radicalism.
(c) Von Tirpitz and Edison.
(d) History and Fiction.
(e) Gladstone and Disraeli.
(f) Rural and Urban life.
(g) The Self-Educated and the College Educated man.

XIII

CARRYING POWER OF VOICE

I SHALL not discuss voice production or vocal technique in this chapter. These questions will be dealt with elsewhere in this book. The purpose of this chapter is to consider the effect of the conversational standard for public speaking, which demands the correct relationship of the speaker to the audience, upon the carrying power of the voice. In other words, it is a treatment of the subject from the psychic standpoint.

May I interject, at this point, that this chapter is written for those who possess voices of relatively normal conditions and who may be called upon to speak in reasonably sized halls of comparatively satisfactory acoustic properties. Those whose voices will not respond adequately, upon the application of the conditions of carrying power that will be considered, on account of faulty voice production or organic trouble, should consult a specialist in voice training.

Is it not remarkable that one person will *converse* with a number of others quite naturally, but when he addresses a gathering, in what is known as a public speech, he will key his voice much higher than its customary pitch, and shout? You may recall how conversationally some minister made the announcements; and how loud and strident his voice became, as he preached the sermon. Yet, you could hear the announcements distinctly. He would have considered it absurd to convey the facts of the announce-

ments in loud and strident tones. Why did he not regard it equally absurd to express the ideas of his sermon in this manner?

There is a prevailing misconception that to be heard in a large space, such as that of an auditorium, the public speaker must raise his voice and bellow. The fact of the matter is, while a volume of harsh sound can be heard, ranting confuses the hearing, shocks the sensibilities of the hearers, and interferes with the distinctness of the utterance of the words.

Where, under circumstances other than those of public speaking, do we find loudness and stridency? In excitement, lack of control, and anger. In other words under physical, and a low order of emotional agitation. But public speaking is primarily an appeal to the reason. Therefore, shouting or ranting, which is essentially an expression of emotional and physical excitement, is not the correct means of securing carrying power of voice in oratory.

A voice that carries well in public speaking, may be described as one that can adapt itself, without tension, to any distance demanded by the ordinary conditions of speech-making; and can convey the thoughts so intelligibly, and express the words so distinctly, that the hearers can appreciate, and distinguish plainly and without strain, everything that is said. Such voice production is conditioned upon physical ease, natural pitch of the voice, and intimacy with the audience. When, in talking to others, are we physically at ease? In conversation. When do we speak upon our natural and customary pitch? In conversation. When do we speak simply, directly, and intimately to others? In conversation.

The conversational standard for public speaking, so frequently urged in this book, is the basis of good carry-

ing power of voice. If the speaker will talk to his hearers personally and intimately, if he will realize that he is speaking to every member of an audience, after the manner suggested in Chapter VII, his voice will carry to every part of any auditorium in which he may be called upon to speak.

An excellent exercise for securing conversational naturalness and satisfactory carrying power of voice in public speaking is that outlined in Chapter II, by which the student is required to talk to real or imaginary persons, at distances, that are gradually increased until they approximate the space of the average auditorium.

Finally I would urge the necessity of clearness in articulation and enunciation for public speaking. We have been afflicted too long with a slothful, indifferent, badly enunciated, and poorly articulated emission of flaccid sounds. Every school teacher should be an expert phonetician. Then, the pupils would have the advantage of a specialist's instruction and example. I anticipate, that not till then will our public speakers enunciate their words with desirable distinctness.

ASSIGNMENTS

I. Speaking on the conversational pitch, and realizing the constitution of an audience and the relationship that should exist between the speaker and his audience, talk intimately to your hearers on the following subjects, at distances varying from close proximity, to the last seat in an auditorium:

(a) My First Speech.
(b) Wireless Telegraphy.
(c) Political Partyism.
(d) The Old Swimming Hole.
(e) Environment.
(f) Women in Politics.

XIV

NATURALNESS IN GESTURING

THE public speaker "appeals to the eye and to the ear of his hearer." He appeals to the eye—and this is our concern in this chapter—through the attitude of his body, the movements of his arms, and the expression of his face. In fact, these sometimes suggest an emotional experience much more effectively than words can convey it.

The following incident will serve to emphasize the effectiveness of spontaneous and sincere physical expression When the Spanish-American war broke out, the Spanish legation to the United States, left Washington and journeyed to Toronto. The Canadian government, with a proper regard for and a correct appreciation of international proprieties, intimated to the Spanish ambassador and his entourage that it would be advisable for them to withdraw from Canada. The reasons for this hint were obvious.

Before the Spanish legation left Toronto, an arrangement was made with Señor Du Bosc, the first secretary of the legation, to address a public meeting. The proceeds of this meeting were to be divided between the Spanish and American Red Cross societies.

At the conclusion of a very impressive address, Señor Du Bosc drew a picture of the Queen Mother of Spain flinging herself about the throne to protect the child King. As the orator contemplated the scene, conjured up in his imagination, he was overcome. He paused for a few

moments, unable to speak, and then abruptly left the platform. His bodily elevation, trembling lip, kindling eye, and impressive gesture were more eloquent than words could possibly have been.

Many of my readers will recollect Wendell Phillips' description of O'Connell in action: "Lithe as a boy, at seventy, every gesture a grace, every attitude a picture, he was still all nature," or Lowell's reference to Webster: "Drawing himself up to his loftiest proportions, his brow clothed with thunder."

It must be apparent, that gestures, and attitudes and movements of the body in public speaking should not be underestimated, since they contribute so materially to the effective delivery of the speaker's message. A distinguished authority on public speaking has recently written: "A simple flash of the eye, a turn of the hand, a forward swing of the body, may say more than all the words in an address." The stiff, rigid angularity of some speakers, who repress every impulse to gesture, and speak with the expressionless gravity of a "wooden Indian," is a triumph of dreary monotony.

On the other hand, bodily expression must not be overestimated. Undue accentuation is very distracting. We have all been, at some time or other, the unwilling, if unresisting victims of those wildly gesticulatory orators, who persist in "pawing the air," or "talking on all fours."

Then, there is the mechanical, artificial, and conscious elocutionary gesturing. A friend of mine, an actor, told me of a personal experience, that makes an appropriate illustration here. He was engaged to play a part by a celebrated manager, Mr. R. At the first rehearsal, my friend was applying some rules in gesture that he had been taught. The absurd manipulation of his arms attracted Mr. R.'s attention. He inquired the purpose of the peculiar demonstration. My friend told him, that he

was taught to count four under the circumstances that demanded, as he was led to believe, this particular gesture, and then make it. Mr. R. was amazed. "Good heavens, man," he said brusquely, "if a man called you a scoundrel, would you wait until you counted four, before you knocked him down?" The illustration may be crude, the inference must be clear.

Gesturing should be natural and spontaneous. Where are these characteristics to be found? In conversation. Did not a Frenchman once say, "Let go my hands; I want to talk." If a speaker will assume the conversational attitude towards his hearers, so frequently urged in this book, the natural movements of the arms will be stretched into gestures, and those of the body accentuated, and adjusted to audience conditions.

Assuming the proper—that is, the conversational—audience relationship, the adequacy and true expressiveness of gesture depend upon the degree of control, freedom, and spontaneity of the physical agents of expression. These desirable physical conditions can be developed without violating the natural method of training, by the practice of exercises based on nature's processes. In Chapter XXVI a system of such exercises is prescribed, with explicit instructions for their application.

The widest connotation of the word "gesture" includes the conditions, and postures or attitudes of the body in delivery, as well as the motions of the head, body, and limbs. Consequently, reference to physical control, freedom, and ease in public speaking is distinctly pertinent.

I shall reverse the order in the following treatment of this phase of the subject of gesture, and give the first place to ease. By physical ease is not implied a lazy flabbiness or a torpid inertness. What is meant, is a body released but awake, tranquil but ready, reposeful but prepared.

Of course, physical expression is, apart from certain possible limitations, due to lack of responsiveness, a manifestation of mental processes and conditions. At the same time, there is the reflex of the conditions of the body upon the mental action and state. Browning wrote, "Nor soul helps flesh more than flesh helps soul." The same might just as appropriately be said of the mind and body. A reposeful, tranquil, alert mind makes for a poised, relaxed, ready body, and vice versa. On the other hand, excessive physical strain induces undue mental tension. An excess of bodily activity causes a mental agitation, and the reverse.

Then, in public speaking, there is the audience. Do you remember the vast amount of entertainment you used to derive from the mirror, when you were a child? You would smile, and the boy in the glass would smile back at you. You would pull a face, and he would make a face back at you. Then, you would shake your fist at him, and he would shake his fist back at you. Well, audiences behave like reflections in the mirror. If the speaker is at his ease, his hearers will be at their ease; if he is well-poised, they will be under his control; if he is laboring under tension, they will be strained; if he is excessively active, they will be confused; if he fidgets, they will be nervous and restless; if he is inert and flabby, they will be flaccid. An audience is, then, as I have said a reflection, and returns to the speaker exactly what he gives.

I have stated that poise, freedom, and ease are mutually dependent. Ease is conditional upon freedom, and freedom upon poise or control. The physical reflection of mental conditions and processes, in this regard, has just been considered. It is quite as important—in fact, it is absolutely indispensable—to freedom and ease in expression, that conditions of physical poise shall be established. Assuming a general acceptance of this statement, may I

pass at once to the suggestion of a simple and practical method of securing physical poise, and thus provide this important factor in the development of ease and freedom? Stand, and relax every muscle of the body. You may ask, "How can I relax?" I can say only, "Relax," "Let go." But, you may say, "This will result in a careless sag, a flabby inertness." I agree. "Then," you ask, "what am I to do?" Assert, amid this muscular reaction the "vital centre" of the body, the chest, and the appearance of slovenliness will be eliminated. The result will be, that through the assertion of a normally developed chest amid muscular relaxation, control and freedom will be established and ease experienced.

The persistent application of the principles underlying physical control and freedom, by the regular and intelligent practice of the exercises outlined in Chapter XXVI, and already referred to, will help very materially, in inducing the desirable conditions and results discussed in this chapter.

ASSIGNMENTS

I. By means of a realization of the purpose and the practice of exercises prescribed in the chapter "Physical Education," seek to establish conditions of bodily control, ease, and responsiveness.

II. Speaking from conditions of physical ease, and with no conscious attempt either to stimulate or to repress bodily expression, converse intimately with
   (1) One person.
   (2) Five persons.
   (3) Twenty-five persons.
   (4) One hundred persons.
   (5) A large audience.

   The increase in the number of hearers in each successive audience should induce an accentuation and extension of the gesturing.

XV

DELIBERATION

"MORE haste, less speed" is a permanent comment on the ineffectiveness of hurry, and the effectiveness of deliberation. It applies with equal cogency to public speaking as to any other phase of effort.

May I endeavour to emphasize the desirability of deliberation by illustrating the futility of hurry. Have you seen someone hurrying along with an armful of parcels; drop one, dive impulsively after it; drop others, plunge spasmodically for them; drop them all, and then scurry around among them, like a pup exploring the "innards" of an oldtime feather bed?

At intervals, in other days, a new man would invade the business life of my old home town. He would rush about, "churn things up," and attract a great amount of attention. Of course, many of the residents would say admiringly, "Isn't he a hustler?" "Isn't he a live wire?" "He is just the very man this town has needed." You have seen a light flare up brilliantly and die out. Well, when the "live wire" had scurried about for a short time, he would suddenly depart. I was back there the other day. Nearly all the old business houses are still in existence, a monument to system and order, or, if you will, to the futility of hurry.

No doubt, some of your friends like a few of mine, are always in a hurry. They flutter about in a dizzying fashion. They are always on some mission bent, but accomplish nothing, or very little.

The hurried public speaker is usually a purveyor of "half-baked" ideas. He does not take time clearly to define and to mature his thoughts. His mind hastily leaps to a new idea, before he has fully expressed the last. More or less mental confusion results. His mind is apt to pick up ideas without strict regard to relevancy, and to run off on tangents. He may return to the main idea, and he may not. He is like the hunter who started out to hunt for a bear; saw a fox, and set out after it; then saw a squirrel, and forgot the fox. He may have returned to the bear-hunt and he may not.

Such a speaker's words come rushing out pell-mell. Each tramples on the heels of its predecessor. Articulation is slurred, pauses eliminated, and emphases carelessly placed.

The results of accentuated hurry in speaking are a disorderly tumult of ideas, and a hurly-burly of words.

Any public speaker who is afflicted with nervous haste, or hurry, should cultivate deliberation. He might, also, with profit, ponder the statement of a distinguished British statesman, who, somewhat sententiously, defended the slowness attributed to the Englishman by saying, "The speed with which you move does not matter so much, providing you are going in the right direction."

It is popularly assumed that deliberation in public speaking is equivalent to a monotonous pronunciation of words, one by one, a tiresome, unvaried drawing out of the words. This is not so. True deliberation does not make for tediousness, dulness, and hesitancy; but rather for clearness, vigor, and variety.

Deliberation in speaking, then, is not secured by merely "slowing up." This simply induces monotony, and monotony is the death of all interest in a speech. How, then, is it secured? You will recall, that in talking, public speaking, or any other natural communication of

thoughts, the words are uttered in groups; that the words are united and separated into groups by means of pauses; that the pause, before the utterance of each group of words, is the time required by the speaker to concentrate upon and acquire the idea; that the pause, after the utterance of each group of words, is the time spontaneously allowed the hearer for the acquisition of the idea. I think it will be quite obvious, that increased concentration upon each idea will result in longer pauses and a more sustained and emphatic utterance of the words. This is deliberation.

If one possessed an eager temperament, he might urge impatiently, "Why not ignore all these details, and say simply and directly, 'Think deliberately at the time of speaking, that is with strong and sustained concentration, and you will speak deliberately, that is sustainedly and emphatically.' "

What I am about to write, in conclusion, may have been stated, or suggested, before. If so, it will bear repetition. Deliberation endows delivery with clearness, diversity, and impressiveness; it invests the speaker with control, repose, and a suggestion of reserve; and it enables the hearers to follow the thought intelligently, inspires them with confidence in the speaker, and disposes them to accept his conclusions.

ASSIGNMENTS

I. The length of time that the attention is focused upon an idea in study, conversation, or public speaking is dependent upon its triviality or importance, clearness or vagueness.

Familiarize yourself with each of the following passages, before attempting to communicate them. Concentrate the attention of your hearers upon each idea, according to the degree of its importance. Allow your hearers sufficient time to group each idea before you pass on to the next.

(a) "Talent has always something worth hearing, tact is sure of abundance of hearers; talent may obtain a good living, tact will make one; talent gets a good name, tact a great one; talent convinces, tact converts; talent is an honor to a profession, tact gains honor from the profession."—*London Atlas.*

(b) "Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth."

Abraham Lincoln.

(c) "Deep is the solitude of millions, who with hearts welling forth love, have none to love them. Deep is the solitude of those who, fighting with doubts and darkness, have none to counsel them. But deeper than the deepest of these solitudes is that which broods over childhood under the passion of sorrow—bring-

ing before it at intervals, the final solitude which watches for it, and is waiting for it within the gates of death. O mighty and essential solitude, that wast, and art, and art to be, thy kingdom is made perfect in the grave; but even over those that keep watch outside the grave, thou stretchest out a sceptre of fascination."—*De Quincy.*

II. Apply to process prescribed in I and prepare, and deliver the following with increasing degrees of deliberation:
   (a) Describe some trivial incident.
   (b) Explain the parts and the operation of some mechanical contrivance.
   (c) Discuss some social, national, or religious question or principle concerning which you have profound convictions.

XVI

TACT

SOME persons possess the happy faculty of saying or doing the appropriate thing at the right time. Those, who are less fortunate in this regard, envy the mental discernment that enables them to do this. The question is often asked, "What is the source of this quick and intuitive appreciation of what is fit and right?"

A tactful person is both imaginative and impressionable. He could scarcely be the one without being the other. It follows, naturally, that he can readily enter into the experiences, and see from the points of view of others. The imagination acts spontaneously and immediately. The public speaker, so endowed, is enabled to appreciate the opinions, beliefs, and prejudices of his hearers, and thus, to avoid giving offence, without sacrificing his own position on the question under consideration.

A tactful speaker is not an oratorical weather-cock. He does not continually change his point of view, and seek to curry favor by adopting the opinion of others. Such a one excites the contempt of his hearers. If the speaker is convinced that his attitude toward the question under consideration is the right one, he must, of course, staunchly adhere to his convictions. At the same time, he should seek to effect the conversion of those of his hearers, who do not agree with him, by adroitly offering convincing reasons in support of that which he advocates, and by avoiding direct conflict with their conclusions and convictions.

The tactless speaker is unimaginative and self-centered. He is biased, unyielding, and impatient of the opinions of others. Thus, he stirs up prejudice, and, on account of his maladroitness, fails to effect his purpose.

The undiscerning are apt to confuse opportunism with tact. It is true the tactful person may sacrifice principle for expediency. He may apply tactfulness with a sinister purpose. But this is a question of ethics, not of tact. The tactful person adroitly arranges to effect his purpose but this does not necessarily involve a surrender of principle.

May I offer a couple of illustrations of the application of tact?

The classic example of tact in public speaking is Marc Antony's oration at the funeral of Julius Cæsar.* I would advise those, who are interested, to read it again; and to keep the subject of this chapter in mind during the perusal.

Antony's purpose, in this oration, was to turn the popular enthusiasm for Brutus, Cassius, and the other conspirators, into popular hatred of them; to convert the populace of Rome from blind partisans of the conspirators, to passionate and violent enemies.

Witness the scene: A tumultuous and disorderly rabble fills the forum in Rome. A single man appears and mounts the rostrum. It is Marc Antony, the friend of Julius Cæsar. The mob surges clamorously and menacingly about him. He stands firmly and courageously amid all the hostility. He raises his hand. The tumult ceases. Master of himself, he is master of them. He has their ear. He begins to speak. Any mistakes will be fatal. This is a singularly unreasoning, undiscriminating mob. It tore Cinna, the poet, to pieces, for no other reason, than that he bore the same name as Cinna, the conspirator.

Antony does not patronize the populace. He does not fawn upon them, or offer them any extravagant compliments. He is no wriggler, this Antony. He does not hold his hearers cheaply. He does not hold himself cheaply. With simple dignity, he salutes them, "Friends, Romans, Countrymen."

No man knows human nature better than he. He understands the prejudices of these Romans. He does not rail at Brutus and Cassius, their present idols. That would have been fatal to his purpose. He does not surrender to his emotions and talk heedlessly. He carefully selects. "He knows what to say—or better, he knows what not to say." He arouses no resentment. While asserting his love and firm friendship for Cæsar, he apparently assumes a reasonable attitude towards the assassins.

He appeals to his hearers' sense of fairness and justice, in their judgment of Cæsar. Cæsar was not ambitious. Then he invokes their sympathy, pity, gratitude. He recalls Cæsar's benefactions; his glories, "battles, sieges, fortunes;" his solicitude for their welfare. He quickly senses the moods of his listeners. Always he says the appropriate thing at the proper time.

Gradually his hearers surrender completely to the spell of his oratory, to the charm of his tact. Then, in an ecstasy of triumph, he hurls them forth to search out the conspirators, "to burn, fire, kill, slay."

One of the most striking modern examples of the efficacy of tact in public speaking is the "Liverpool" speech of Henry Ward Beecher.† During the progress of the Civil War in the United States, Beecher went to England to present the cause of the North to the British people. There was considerable antipathy toward the Union cause in Liverpool through the cutting off of raw cotton importations, on account of the war. The feeling

was intensified by false reports concerning Mr. Beecher, that had been sedulously circulated. In addition, a gang of hirelings had been organized by Southern sympathizers to break up the meeting.

When Beecher appeared, he was greeted by an audience, the majority of whom were determined he would not speak. By taking a firm and manly stand, by relaxing not a jot or tittle from his position, and by appealing to British fair play and admiration of courage and honesty, he not only overcame all opposition but succeeded in arousing considerable enthusiasm. This was the beginning of Beecher's success in influencing British opinion in favor of the Union cause.

The following quotation from the *London Atlas* may be appropriate: "Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable; tact is all that, and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; It is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; It is useful in solitude, for it shows a man his way into the world; it is useful in society, for it shows a man his way through the world.

"Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money."

ASSIGNMENTS

I. Prepare speeches advocating the assigned questions. Let the treatment in each case be such that it will not offend the susceptibilities of the suggested hearers nor arouse their antagonism toward the speaker.

(a) "A limited monarchy, as understood and applied in

Great Britain, is a more truly democratic form of government than a republic," to an American audience.

(b) "Labor Unions," to an audience of employers.

(c) "War Time Wages," to an audience of manufacturers.

(d) "Open Shop," to au audience of workers.

(e) "Free Trade," to an audience of high protectionists.

(f) "High Tariff," to an audience of free traders.

(g) "Private Ownership," to an audience of those who believe in state control.

* *Antony's speech:*

Ant. Friends, Romans, countrymen, lend me your ears:
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interrèd with their bones:
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault;
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest,—
For Brutus is an honorable man;
So are they all, all honorable men,—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am, to speak what I do know.

You all did love him once,—not without cause;
What cause withholds you, then, to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

1 *Cit.* Methinks there is much reason in his sayings.

2 *Cit.* If thou consider rightly of the matter,
Cæsar has had great wrong.

3 *Cit.* Has he not, masters?
I fear there will a worse come in his place.

4 *Cit.* Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

1 *Cit.* If it be found so, some will dear abide it.

2 *Cit.* Poor soul! his eyes are red as fire with weeping.

3 *Cit.* There's not a nobler man in Rome than Antony.

4 *Cit.* Now mark him; he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters, if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honorable men.
I will not do them wrong: I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honorable men.
But here's a parchment with the seal of Cæsar,—
I found it in his closet,—'tis his will:
Let but the commons hear this testament
(Which, pardon me, I do not mean to read),
And they would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood;
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

4 *Cit.* We'll hear the will; read it, Mark Antony.

Citizens. The will, the will! We will hear Cæsar's will.

Ant. Have patience, gentle friends; I must not read it:
It is not meet you know how Cæsar lov'd you.

You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad.
'Tis good you know not that you are his heirs;
For, if you should, O what would come of it!
4 *Cit.* Read the will! we'll hear it, Antony;
You shall read us the will—Cæsar's will!
Ant. Will you be patient? will you stay awhile?
I have o'ershot myself, to tell you of it.
I fear I wrong the honorable men
Whose daggers have stabb'd Cæsar; I do fear it.
4 *Cit.* They were traitors: honorable men!
Citizens. The will! the testament!
2 *Cit.* They were villains, murderers. The will! read the will!
Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?
Citizens. Come down.
2 *Cit.* Descend. [*He comes down.*
3 *Cit.* You shall have leave.
4 *Cit.* A ring! stand round.
1 *Cit.* Stand from the hearse; stand from the body.
2 *Cit.* Room for Antony!—most noble Antony!
Ant. Nay, press not so upon me; stand far off.
Citizens. Stand back; room! bear back.
Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervil.
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And, as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,—
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:

Judge, O you gods, how dearly Cæser lov'd him!
This was the most unkindest cut of all;
For, when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you, when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

1 *Cit.* O piteous spectacle!

2 *Cit.* O noble Cæsar!

3 *Cit.* O woful day!

4 *Cit.* O traitors, villains!

1 *Cit.* O most bloody sight!

2 *Cit.* We will be reveng'd.

Citizens. Revenge,—about,—seek,—burn,—fire,—kill,—slay,—let not a traitor live!

Ant. Stay, countrymen.

1 *Cit.* Peace there! hear the noble Antony.

2 *Cit.* We'll hear him, we'll follow him, we'll die with him.

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable:
What private griefs they have, alas, I know not,
That made them do 't; they're wise and honorable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;

I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

Citizens. We'll mutiny.

1 *Cit.* We'll burn the house of Brutus.

3 *Cit.* Away, then! come, seek the conspirators.

Ant. Yet hear me, countrymen; yet hear me speak.

Citizens. Peace, ho! hear Antony; most noble Antony.

Ant. Why, friends, you go to do you know not what.
Wherein hath Cæser thus deserv'd your loves?
Alas, you know not; I must tell you, then:
You have forgot the will I told you of.

Citizens. Most true; the will!—let's stay, and hear the will.

Ant. Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

2 *Cit.* Most noble Cæsar!—we'll revenge his death.

3 *Cit.* O, royal Cæsar!

Ant. Hear me with patience.

Citizens. Peace, ho!

Ant. Moreover, he hath left you all his walks,
His private arbors, and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever; common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæser! when comes such another?

1 *Cit.* Never, never.—Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

2 *Cit.* Go, fetch fire.

3 *Cit.* Pluck down benches.

4 *Cit.* Pluck down forms, windows, any thing.

[*Exeunt Citizens with the body*

Ant. Now let it work:—Mischief, thou art afoot,
Take thou what course thou wilt!

Shakespeare.

† *Henry Ward Beecher's "Liverpool Speech":*

For more than twenty-five years I have been made perfectly familiar with popular assemblies in all parts of my country except the extreme south. There has not for the whole of that time been a single day of my life when it would have been safe for me to go south of Mason and Dixon's line in my own country, and all for one reason: my solemn, earnest, persistent testimony against that which I consider to be the most atrocious thing under the sun—the system of American slavery in a great, free republic. [Cheers.] I have passed through that early period when right of free speech was denied to me. Again and again I have attempted to address audiences that, for no other crime than that of free speech, visited me with all manner of contumelious epithets; and now since I have been in England, although I have met with greater kindness and courtesy on the part of most than I deserved, yet, on the other hand, I perceive that the Southern influence prevails to some extent in England. [Applause and uproar.] It is my old acquaintance; I understand it perfectly—[laughter]—and I have always held it to be an unfailing truth that where a man had a cause that would bear examination he was perfectly willing to have it spoken about. [Applause.] Therefore, when I saw so much nervous apprehension that, if I were permitted to speak—[hisses and applause]—when I found they were afraid to have me speak—[hisses, laughter, and "No, no!"]—when I found that they considered my speaking damaging to their cause—[applause]—when I found that they appealed from facts and reasonings to mob law—[applause and uproar]—I said: No man need tell me what the heart and secret counsel of these men are. They tremble and are afraid. [Applause, laughter, hisses. "No, no!" and a voice, "New York mob."]

Now, personally, it is a matter of very little consequence to me whether I speak here to-night or not. [Laughter and cheers.] But one thing is very certain—if you do permit me to speak here to-night you will hear very plain talking. [Applause and hisses.] You will not find a man,—you will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. [Immense applause and hisses.] And if I do not mistake the tone and the temper of Englishmen, they had rather have a man who opposes them in a manly way—[applause from all parts of the hall]—than a sneak that agrees

with them in an unmanly way. [Applause and "Bravo!"] If I can carry you with me by sound convictions, I shall be immensely glad; but if I can not carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *fair play.* [Applause and a voice, "You shall have it, too."] Those of you who are kind enough to wish to favor my speaking—and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some time past—those who wish to hear me will do me the kindness simply to sit still and to keep still; and I and my friends the Secessionists will make all the noise. [Laughter.]

There are two dominant races in modern history: the Germanic and the Romanic races. The Germanic races tend to personal liberty, to a sturdy individualism, to civil and to political liberty. The Romanic race tends to absolutism in government; it is clannish; it loves chieftains; it develops a people that crave strong and showy governments to support and plan for them. The Anglo-Saxon race belongs to the great German family, and is a fair exponent of its peculiarities. The Anglo-Saxon carries self-government and self-development with him wherever he goes. He has popular GOVERNMENT and popular INDUSTRY; for the effects of a generous civil liberty are not seen a whit more plainly in the good order, in the intelligence, and in the virtue of a self-governing people, than in their amazing enterprise and the scope and power of their creative industry. The power to create riches is just as much a part of the Anglo-Saxon virtues as the power to create good order and social safety. The things required for prosperous labor, prosperous manufactures, and prosperous commerce are three: first, liberty; secondly, liberty; thirdly, liberty—but these are not merely the same liberty, as I shall show you.

First, there must be liberty to follow those laws of business which experience has developed, without imposts or restrictions, or governmental intrusions. Business simply wants to be let alone. ["Hear, hear!"]

Then, secondly, there must be liberty to distribute and exchange products of industry in any market without burdensome tariffs, without imposts, and without vexatious regulations. There must be these two liberties—liberty to create wealth, as the makers of it think best according to the light and experience which business has given them; and then liberty to distribute what they have created without unnecessary vexatious burdens. The com-

prehensive law of the ideal industrial condition of the world is free manufacture and free trade. ["Hear, hear!" A voice, "The Murrill tariff."]

I have said there were three elements of liberty. The third is the necessity of an intelligent and free race of customers. There must be freedom among producers; there must be freedom among the distributers; there must be freedom among the customers. It may not have occurred to you that it makes any difference what one's customers are; but it does, in all regular and prolonged business. The condition of the customer determines how much he will buy, determines of what sort he will buy. Poor and ignorant people buy little and that of the poorest kind. The richest and the intelligent, having the more means to buy, buy the most, and always buy the best.

Here, then, are the three liberties: liberty of the producer, liberty of the distributer, and liberty of the consumer. The first two need no discussion—they have been long, thoroughly, and brilliantly illustrated by the political economists of Great Britain, and by her eminent statesmen; but it seems to me that enough attention has not been directed to the third, and, with your patience, I will dwell on that for a moment, before proceeding to other topics.

It is a necessity of every manufacturing and commercial people that their customers should be very wealthy and intelligent. Let us put the subject before you in the familiar light of your own local experience. To whom do the tradesmen of Liverpool sell the most goods at the highest profit? To the ignorant and poor, or to the educated and prosperous? [A voice, "To the Southerner." Laughter.] The poor man buys simply for his body; he buys food, he buys clothing, he buys fuel, he buys lodging. His rule is to buy the least and the cheapest that he can. He goes to the store as seldom as he can,—he brings away as little as he can—[much laughter]—and he buys for the least he can. Poverty is not a misfortune to the poor only who suffer it, but it is more or less a misfortune to all with whom they deal.

On the other hand, a man well off—how is it with him? He buys in far greater quantity. He can afford to do it; he has the money to pay for it. He buys in far greater variety, because he seeks to gratify not merely physical wants, but also mental wants. He buys for the satisfaction of sentiment and taste, as well as of sense. He buys silk, wool, flax, cotton; he buys all

metals—iron, silver, gold, platinum; in short he buys for all necessities and of all substances. But that is not all. He buys a better quality of goods. He buys richer silks, finer cottons, higher grained wools. Now, a rich silk means so much skill and care of somebody's that has been expended upon it to make it finer and richer; and so of cotton, and so of wool. That is, the price of the finer goods runs back to the very beginning, and remunerates the workman as well as the merchant. Indeed, the whole laboring community is as much interested and profited as the mere merchant, in this buying and selling of the higher grades in the greater varieties and quantities.

The law of price is the skill; and the amount of skill expended in the work is as much for the market as are the goods. A man comes to the market and says, "I have a pair of hands"; and he obtains the lowest wages. Another man comes and says, "I have something more than a pair of hands—I have truth and fidelity"; he gets a higher price. Another man comes and says, "I have something more; I have hands and strength, and fidelity, and skill." He gets more than either of the others. The next man comes and says, "I have got hands and strength, and skill, and fidelity; but my hands work more than that. They know how to create things for the fancy, for the affections, for the moral sentiments"; and he gets more than any of the others. The last man comes and says, "I have all these qualities, and have them so highly that it is a peculiar genius"; and genius carries the whole market and gets the highest price. [Loud applause.] So that both the workman and the merchant are profited by having purchasers that demand quality, variety, and quantity.

Now, if this be so in the town or the city, it can only be so because it is a law. This is the specific development of a general or universal law, and therefore we should expect to find it as true of a nation as of a city like Liverpool. I know it is so, and you know that it is true of all the world; and it is just as important to have customers educated, intelligent, moral, and rich, out of Liverpool as it is in Liverpool. [Applause.] They are able to buy; they want variety, they want the very best; and those are the customers you want. That nation is the best customer that is freest, because freedom works prosperity, industry, and wealth. Great Britain, then, aside from moral considerations, has a direct commercial and pecuniary interest in the liberty, civilization, and wealth of every people and every nation on the globe. [Loud applause.]

You have also an interest in this, because you are a moral and a religious people. ["Oh, oh!" Laughter and applause.] You desire it from the highest motives, and godliness is profitable in all things, having the promise of the life that is, as well as of that which is to come; but if there were no hereafter, and if man had no progress in this life, and if there were no question of moral growth at all, it would be worth your while to protect civilization and liberty, merely as a commercial speculation. To evangelize has more than a moral and religious import—it comes back to temporal relations. Wherever a nation that is crushed, cramped, degraded under despotism, is struggling to be free, you, Leeds, Sheffield, Manchester, Paisley, all have an interest that that nation should be free. When depressed and backward people demand that they may have a chance to rise—Hungary, Italy, Poland—it is a duty for humanity's sake, it is a duty for the highest moral motives, to sympathize with them; but besides all these there is a material and an interested reason why you should sympathize with them. Pounds and pence join with conscience and with honor in this design.

Now, Great Britain's chief want is—what? They have said that your chief want is cotton. I deny it. Your chief want is consumers. [Applause and hisses.] You have got skill, you have got capital, and you have got machinery enough to manufacture goods for the whole population of the globe. You could turn out fourfold as much as you do, if you only had the market to sell in. It is not therefore so much the want of fabric, though there may be a temporary obstruction of that; but the principal and increasing want—increasing from year to year—is, where shall we find men to buy what we can manufacture so fast? [Interruption over a voice, "The Murril tariff." Applause.]

There is in this a great and sound principle of political economy. If the South should be rendered independent——

Well, you have had your turn; now let me have mine again. [Loud applause and laughter.] It is a little inconvenient to talk against the wind; but, after all, if you will just keep good natured—I am not going to lose my temper; will you watch yours? Besides all that, it rests me, and gives me a chance, you know, to get my breath. [Applause and hisses.] And I think that the bark of those men is worse than their bite. They do not mean any harm; they do not know any better. [Loud applause, hisses and continued uproar.]

What will be the result if this present struggle shall evenuate

in the separation of America, and making the South—[loud applause, hooting and cries of "Bravo!"]—a slave territory exclusively—[cries of "No, no!" and laughter]—and the North a free territory; what will be the first result? You will lay the foundation for carrying the slave population clear through to the Pacific Ocean. That is the first step. There is not a man who has been a leader of the South any time within these twenty years, that has not had this for a plan. It was for this that Texas was invaded, first by colonists, next by marauders, until it was wrested from Mexico. It was for this that they engaged in the Mexican War itself, by which the vast territory reaching to the Pacific was added to the Union. Never have they for a moment given up the plan of spreading the American institution, as they call it, straight through toward the West, until the slave who has washed his feet in the Atlantic shall be carried to wash them in the Pacific. [Cries of "Question" and uproar.] There! I have got that statement out, and you can not put it back. [Laughter and applause.]

Now, let us consider the prospect. If the South became a slave empire, what relation will it have to you as a customer? [A voice, "Or any other man." Laughter.] It would be an empire of twelve millions of people. Of these, eight millions are white and four millions black. [A voice, "How many have you got?"] Consider that one-third of the whole are the miserably poor, unbuying blacks. You do not manufacture much for them. You have not got machinery coarse enough. [Laughter and "No."] Your labor is too skilled by far to manufacture bagging and linsey-woolsey. [A Southerner, "We are going to free them every one."] Then you and I agree exactly. One other third consists of a poor, unskilled, degraded white population; and the remainder one-third, which is a large allowance, we will say, intelligent and rich. Now here are twelve millions of people, and only one-third of them are customers that can afford to buy the kind of goods that you bring to market. [Interruption and uproar.]

My friends, I saw a man once, who was a little late at a railway station, chase an express train. He did not catch it. If you are going to stop this meeting, you have got to stop it before I speak; for after I have got the things out, you may chase as long as you please—you will not catch them. But there is luck in leisure; I'm going to take it easy. Two-thirds of the population of the Southern States to-day are non-purchasers of English

goods. You must recollect another fact—namely, that this is going on clear through to the Pacific Ocean; and if by sympathy or help you establish a slave empire, you sagacious Britons—if you like it better, then, I will leave the adjective out—are busy in favoring the establishment of an empire from ocean to ocean that should have fewest customers and the largest non-buying population. ["No, no!" A voice, "I thought it was a happy people that population parted."]

Now, for instance, just look at this—the difference between free labor and slave labor to produce cultivated land. The State of Virginia has 15,000 more square miles of land than the State of New York; but Virginia has only 15,000 square miles improved, while New York has 20,000 square miles improved. Of unimproved land Virginia has about 23,000 square miles, and New York only about 10,000 square miles. These facts speak volumes as to the capacity of the territory to bear population. The smaller is the quantity of soil uncultivated, the greater is the density of the population; and upon that their value as customers depends. Let us take the States of Maryland and Massachusetts. Maryland has 2,000 more square miles of land than Massachusetts; but Maryland has about 4,000 square miles of land improved, Massachusetts has 3,200 square miles. Maryland has 2,800 unimproved square miles of land, while Massachusetts has but 1,800 square miles unimproved. But these two are little States,—let us take greater States: Pennsylvania and Georgia. The State of Georgia has 12,000 more square miles of land than Pennsylvania. Georgia has only about 9,800 square miles of improved land; Pennsylvania has 13,400 square miles of improved land, or about 2,300,000 acres more than Georgia. Georgia has about 25,600 square miles of unimproved land, and Pennsylvania has only 10,400 square miles, or about 10,000,000 acres less of *un*improved land than Georgia. The one is a slave State and the other is a free State. I do not want you to forget such statistics as those, having once heard them.

Now, what can England make for the poor white population of such a future empire, and for her slave population? What carpets, what linens, what cottons can you sell to them? What machines, what looking-glasses, what combs, what leather, what books, what pictures, what engravings? [A voice, "We'll sell them ships."] You may sell ships to a few, but what ships can you sell to two-thirds of the population of poor whites and blacks? A little bagging and a little linsey-woolsey, a few whips

and manacles, are all that you can sell for the slave. [Great applause and uproar.] This very day, in the slave States of America there are eight millions out of twelve millions that are not, and can not be your customers from the very laws of trade.

Do you sympathize with the minority in Rome or the majority in Italy? [A voice, "With Italy."] To-day the South is the minority in America, and they are fighting for *independence!* For what? [Uproar. A voice, "Three cheers for independence!" Hisses.] I could wish so much bravery had a better cause, and that so much self-denial had been less deluded; that the poisonous and venomous doctrine of State rights might have been kept aloof; that so many gallant spirits, such as Jackson, might still have lived. [Great applause and loud cheers, again and again renewed.] The force of these facts, historical and incontrovertible, can not be broken, except by diverting attention by an attack upon the North. It is said that the North is fighting for the Union, and not for emancipation. The North is fighting for the Union, for that ensures emancipation. [Loud cheers, "Oh, oh!" "No, no!" and cheers.]

A great many men say to ministers of the Gospel: "You pretend to be preaching and working for the love of the people. Why, you are all the time preaching for the sake of the Church." What does the minister say? "It is by means of the Church that we help the people," and when men say that we are fighting for the Union, I, too, say that we are fighting for the Union. ["Hear, hear!" and a voice, "That's right."] But the motive determines the value; and why are we fighting for the Union? Because we never shall forget the testimony of our enemies. They have gone off declaring that the Union in the hands of the North was fatal to slavery. [Loud applause.] There is testimony in court for you. [A voice, "See that!" and laughter.]

In the first place I am ashamed to confess that such was the thoughtlessness—[interruption]—such was the stupor of the North—[renewed interruption]—you will get a word at a time; to-morrow will let folks see what it is you do not want to hear—that for a period of twenty-five years she went to sleep, and permitted herself to be drugged and poisoned with the Southern prejudice against black men. [Applause and uproar.]

Now as to those States that had passed "black" laws, as we call them; they are filled with Southern emigrants. The southern parts of Ohio, the southern part of Indiana, where I myself lived for years, and which I know like a book, the southern part

of Illinois, where Mr. Lincoln lives—[great uproar]—these parts are largely settled by emigrants from Kentucky, Tennessee, Georgia, Virginia, and North Carolina, and it was their vote, or the Northern votes pandering for political reasons to theirs, that passed in those States the infamous "black" laws; and the Republicans in these States have a record, clean and white, as having opposed these laws in every instance as "infamous." Now as to the State of New York; it is asked whether a negro is not obliged to have a certain freehold property, or a certain amount of property, before he can vote. It is so still in North Carolina and Rhode Island for *white* folks—it is so in New York State. [Mr. Beecher's voice slightly failed him here, and he was interrupted by a person who tried to imitate him. Cries of "Shame!" and "Turn him out!"]

No man can unveil the future; no man can tell what revolutions are about to break upon the world; no man can tell what destiny belongs to France, nor to any of the European powers; but one thing is certain, that in the exigencies of the future there will be combinations and recombinations, and that those nations that are of the same faith, the same blood, and the same substantial interests, ought not to be alienated from each other, but ought to stand together. [Immense cheering and hisses.] I do not say that you ought not to be in the most friendly alliance with France or with Germany; but I do say that your own children, the offspring of England, ought to be nearer to you than any people of strange tongue. [A voice, "Degenerate sons," applause and hisses; another voice, "What about the *Trent?*"] If there had been any feelings of bitterness in America, let me tell you that they had been excited, rightly or wrongly, under the impression that Great Britain was going to intervene between us and our own lawful struggle. [A voice, "No!" and applause.] With the evidence that there is no such intention all bitter feelings will pass away. [Applause.]

We do not agree with the recent doctrine of neutrality as a question of law. But it is past, and we are not disposed to raise that question. We accept it now as a fact, and we say that the utterance of Lord Russell at Blairgowrie—[applause, hisses, and a voice, "What about Lord Brougham?"]—together with the declaration of the government in stopping war-steamers here—[great uproar and applause]—have gone far toward quieting every fear and removing every apprehension from our minds. [Uproar and shouts of applause.] And now in the future it is

the work of every good man and patriot not to create divisions, but to do the things that will make for peace. ["Oh, oh!" and laughter.] On our part it shall be done. [Applause and hisses, and "No, no!"]

On your part it ought to be done; and when in any of the convulsions that come upon the world, Great Britain finds herself struggling single-handed against the gigantic powers that spread oppression and darkness—[applause, hisses, and uproar]—there ought to be such cordiality that she can turn and say to her first-born and most illustrious child, "Come!" ["Hear, hear!" Applause, tremendous cheers, and uproar.] I will not say that England can not again, as hitherto, single-handed manage any power—[applause and uproar]—but I will say that England and America together for religion and liberty—[a voice, "Soap, soap," uproar and great applause]—are a match for the world. [Applause; a voice, "They don't want any more soft soap."] Now, gentlemen and ladies—[a voice, "Sam Slick"; and another voice, "Ladies and gentlemen, if you please!"]—when I came I was asked whether I would answer questions, and I very readily consented to do so, as I had in other places; but I will tell you it was because I expected to have the opportunity of speaking with some sort of ease and quiet. [A voice, "So you have."]

I have for an hour and half spoken against a storm—["Hear, hear!"]—and you yourselves are witnesses that, by the interruption, I have been obliged to strive with my voice, so that I no longer have the power to control this assembly. [Applause.] And although I am in spirit perfectly willing to answer any question, and more than glad of the chance, yet I am by this very unnecessary opposition to-night incapacitated physically from doing it. Ladies and gentlemen, I bid you good evening.

Henry Ward Beecher.

XVII

DIGNITY

NOT long ago, I found a venerable friend of mine in a reminiscent mood. His memory extended into the early lyceum days. He had heard many of the orators, whose names are recalled at frequent intervals, by the industrious compilers of anthologies of great orations.

Among the many anecdotes and descriptions of public speeches of other days, within his experience, I was particularly interested in his vivid contrast of the platform attitudes of two orators of international reputation.

One was an authority on social topics. He was very particular about the platform or stage settings for a lecture. He insisted that they must be arranged according to his directions. Then he requested that the lighting should be so adjusted as to bring him into the high light. When all the arrangements, that he required, were made, he appeared before the audience with all the "pomp and circumstance" of the stage entry of the star in a tragedy, when more melodramatic traditions obtained in the theatre.

"Drawing himself to his loftiest proportions," he would advance toward the audience with solemn and ponderous gravity. When he reached the carefully selected position from which he proposed to speak, he would stand, thrust his right hand into the breast of his buttoned coat, pause for an unusually long time, stare impressively at the audience, and then begin in a heavy orotund voice and a bombastic style. It is true, he was a

man of real ability and he impressed his audience, but, in spite of his style rather than by means of it.

The other was one of the greatest pulpit orators of his generation. He was a man of rare spirituality and winning personality. When he appeared for a lecture, he walked easily and naturally upon the plaform, and, as it were, took the audience by the hand. His position on the platform caused him no concern. He spoke from anywhere. He did not seek the spotlight. He began in a simple, deliberate, straightforward way. He conversed with his audience, intimately but not familiarly, and upon the plane of the average hearer. It was, as if he said, "Come, let us reason together." His simple manliness, self-poise, directness, culture, sincere personality, and honesty of purpose captivated any audience. He always commanded such respect, that, when he finished, his hearers felt, with one accord, as a distinguished orator generously said of a great contemporary, "True nature seemed to be speaking all over him."

The first speaker's solicitude was, "How do I look?" "How do I act?" The second speaker's concern appeared to be, "Have I something to say?" "Have I confidence in it?" "Can I persuade my hearers to accept it?"

I need scarcely ask my reader which represents true dignity on the platform or elsewhere, the formalism, the ponderous bearing, the stilted manner of the first type, or the earnestness, the straightforwardness, and the self-control of the second.

May I ask, have you ever seen a speaker approach an audience in that humble and self-depreciative manner, as if he were apologizing for daring to open his mouth in public; or, incited either by an excess of nervous excitability or animal spirits, wildly gesticulate; or overcome by an overplus of emotionalism, loudly rant? Did any of these command your respect? The answer is obvious.

Dignity in public speaking, like dignity under all other circumstances, is made up of a number of elements. No doubt you have heard someone speak of one of these elements, simplicity for example, as if he regarded it as an equivalent of dignity. True simplicity is a component part of dignity, but, by itself it may just be *naïveté*. Then, what are the essentials of dignity in public speaking? Some, at least, of them are sincerity in purpose, clearness and honesty in thinking or the logical treatment of verified matter, transparency in statement, and simplicity and directness in delivery. The seriousness of dignity may be varied and lightened by wit, humor, or genial satire. It is marred by raillery, sarcasm, triviality, or affected smartness. In conclusion, the dignified public speaker is impressive but not ponderous, intimate but not familiar.

ASSIGNMENTS

Study, memorize, and interpret in delivery, orations by

(a) Lord Chatham.
(b) Edmund Burke.
(c) John Bright.
(d) Daniel Webster.
(e) Henry Clay.
(f) Daniel O'Connell.
(g) Wendell Phillips.
(h) Henry Ward Beecher.
(i) Abraham Lincoln.
(j) Sir Wilfrid Laurier.
(k) A. J. Balfour.
(l) David Lloyd George.
(m) Theodore Roosevelt.
(n) Woodrow Wilson.

Other equally good lists, and without number, may be made from the English and American orators. Any study of the subject would be limited, indeed, that did not include the oratory of continental Europe, and of Ancient Greece and Rome. Any comprehensive anthology of oratory will include the ancient and modern masterpieces.

XVIII

SPEAKING WITH AUTHORITY

TO speak with authority is to speak with confidence. To speak with confidence is to speak without fear. To speak without fear is to speak with knowledge. To speak with knowledge is to speak after preparation.

Then, the basis of speaking with authority is preparation. The price that he, who would excel as a public speaker must pay, is application. Why is it that the possession of a ready and easy flow of words has wrecked so many promising oratorical careers? Simply because the possessors of such fluency substituted this aptness in words for careful preparation in thinking. I have come to regard the possession of fluency in language by a young man, as a positive hindrance to future distinction in public speaking, and for the reasons I have given. When will men realize that eloquence does not consist in words, but in ideas? You have heard some eminent public speaker convince, persuade, and move to action; and you have exclaimed, "This is a gift," "The orator is born not made." I think one would be safe in asserting, that no man ever attained distinction in public speaking without constant and unremitting effort. I know that one of the most distinguished pulpit orators of a great metropolitan city spends night after night, each week, in the careful development and perfecting the thought and wording of the following Sunday's sermons. I know also that a certain statesman of international

reputation gives the same thorough preparation to his public utterances. We do wish that the extemporaneous or impromptu speaker, who begins anywhere and ends nowhere, would either get to work or quit, for, as someone has said, "We are tired of the babbler, the spouter, and the chinwagger."

Through preparation the public speaker develops a knowledge of his theme. He acquires the facts about it. He secures information concerning it. He learns to know his subject. "You must know what you want to say, to be able to say it."

Knowledge expels fear. If the public speaker does not have his facts and information well in hand, he is apt to stumble, to flounder, to "flap and splash" about. He struggles with his thought. He fears he will have nothing to say. An evil genius prompts him to stay on his feet. Failure stares him in the face. Panic seizes him. His mind becomes a blank. He sits down, a sorry spectacle, a pitiful example of one overcome by that fear which arises from the neglect of the preparation of the ideas, from lack of knowledge.

Now that fear is eliminated through knowledge, confidence reigns. The speaker no longer fears that he will have nothing to say, for he knows that he has something to say. Control replaces agitation; deliberation, nervous confusion; definite expression, fumbling for words.

The result is, that the speaker can now speak with certainty and confidence. His investigation into the subject has rendered him competent. He can speak with authority.

Someone may say, "I have given all possible preparation to a subject, but on account of limitations in ability or education, I still have feared to speak, because I knew that some members of the audience were much better qualified than I." Do not let such fear prevent you from

speaking. No individual is the repository of all the knowledge on any subject. Each of us may have something to contribute. When you have investigated the subject thoroughly and organized the material clearly, you are justified in assuming that you can speak with some degree of authority.

ASSIGNMENTS

I. Choose a subject within your experience—I use the word "Experience" in its widest significance. State it in the form of a proposition, e.g., "Resolved that athletic sports should be encouraged." Assume the side of the question that agrees with your sentiments. Ponder and read on the question until you are satisfied that you have mastered it. Organize the material or "brief" it. Speak with assurance born of knowledge.

II. Treat a number of questions as outlined in I.

XIX

DICTION

THE language of public speaking should befit the speaker, be intelligible to the hearer, and be appropriate for the subject. These are qualifications that adequate diction must possess.

You may have attended some school function, when a pupil delivered an address prepared by the teacher. The words were beyond the experience of the pupil. In his mouth, they were unbefitting and absurd. A performance of this nature, always makes makes me think of a child masquerading in his father's hat.

Or you may have listened to a speaker of limited experience and meagre education, endeavoring to clothe his naïve thinking by the conscious employment of words, in the use of which he was capable of exercising but little discrimination. You must have been struck with the ineptitude and unsuitability of the diction.

Or you may have heard a speaker who attached more importance to words than to thoughts; who seemed to cherish the error that eloquence lies in words and not in ideas, and who expressed the most commonplace thinking in ostentatious language. You will recall, that he was as conscious of his high-sounding phrases as an over-appareled and dandified individual is of his clothes.

Then, there is the speaker, who possesses a copious vocabulary and exercises discernment of distinctions in the selection of words, but is so obsessed with a certain

finicality in this choice, that his diction conveys the impression of fastidiousness.

A speaker, of the type just referred to, may also be tempted to a conscious cleverness or smartness in the use of words. Such diction conveys the impression of unnaturalness, stiltedness, and artificiality. In the hands of a skilled craftsman in the use of language, it may possess aptness and a certain superficial attractiveness, but it is wanting in vigor and sincerity. Such language, no matter how dexterously manipulated, reminds one of artificial flowers. Manufactured roses may bear a striking resemblance to real roses, but the life, the spirit, the fragrance are lacking.

Diction, then, should not be formal, but living and organic. It should not be imposed upon ideas, but rather generated by intense concentration and clear thinking at the time of speaking. The vocabulary employed by the speaker under these conditions, will be made up of thoroughly digested and assimilated words. These are the only words he has a right to use. Such language, like that of conversation, will be simple, vital, concrete, and suggestive, as befits the speaker.

The language of the public speaker should be intelligible to the hearer. To interest an audience, the speaker must refer to the experience of his hearers, to "what they retain, from what they have seen, heard, read, done, and felt." The diction used by the speaker, to interest his hearers, must approximate the language used by them in the expression of these experiences. I do not mean by this, that he should obviously pander to, or seek to ingratiate himself with a particular audience by using the vernacular of the class or locality to which its members belong. I do not agree with what was evidently Will Carleton's persuasion in this matter, when he wrote:

"He with no oratorical display
Spoke to farmers in their own rough way."

Someone spoke truly when he said, "All classes of people like simple, sincere, and good language." I do mean to say, however, that the speaker must not, "shoot over the heads" of his hearers, by using words they do not understand.

As implied in the opening paragraph of this chapter, a thorough understanding of the subject must tend to such a modification of the language, as to render it suitable to the theme. It must be evident that it is necessary for anyone, who may essay to speak in public, to improve his diction and increase his vocabulary. The advice usually offered to such a one—and I do not see how it can be improved upon—is, "Study the masterpieces of literature, especially the Bible; memorize passages from the great orations; read present-day literature; cultivate the acquaintance of cultured persons; and possess and use a standard unabridged dictionary."

XX

VIGOROUS EXPRESSION

UPON looking over some old correspondence the other day, I came across a letter from the late Dr. Scovel, sometime President of the University of Wooster, in which he defined oratory as "clear thinking, vigorously expressed." He might have added, as without doubt he inferred, that vigorous expression depends upon clear thinking.

The process of clear thinking in public speaking functions in a definite concentration of the mental energies upon each of a succession of distinctly individualized ideas, systematically ordered to a logical conclusion. The degree of the vigor of the resulting impression is in direct ratio to the degree of the strength of each concentration. All this constitutes the basis of vigorous expression.

Then, on the mental side there are three factors that contribute to vigor in delivery, namely, a precise purpose, concentration upon definite ideas, and an appreciation of the relationship of these ideas to each other and to the particular object of the speech. Let me make a comparison. You have set out for a certain place. You knew the exact location of your destination. You were familiar with prominent objects in the landscape, which served to direct you to the end of your journey. You moved along, surely, boldly, firmly. In other words you pursued your way vigorously.

On the other hand, if the speaker's thinking is vague,

his expression will be hesitating, uncertain, and weak. A number of years ago, I spent my holidays with a camping party in a section of the country where there were very few settlers, and where the roads were little more than trails through the woods. I had taken some examination papers along with me and I spent part of my time marking them. The report had to be forwarded to the school inspector before a certain date in my holiday, so I had to seek the nearest post-office, in order to mail it. My knowledge of the location of the post-office was very vague, and of the road leading to it, vaguer still. To make matters worse, I set out late in the evening. As you can imagine, I proceeded hesitatingly and doubtfully. I did not, because I could not, strike out spiritedly and vigorously.

The most important factor in the actual process of vigorous expression is concentration. Shall we consider this matter negatively? You may have heard someone speak in public in a listless, indifferent manner. He seemingly lacked interest in his theme. His attention was unfocused, relaxed, and drifting. In short, he did not concentrate upon his ideas definitely and intensely. As a result his delivery lacked vitality and strength.

Or you may have listened, or tried to listen to another type of speaker, whose attention fluttered about irregularly and incoherently among his ideas. He lacked that prismatic and sustained concentration possessed by the most effective public speakers. You will recall, that, as a result, he was nervously excited and agitated in manner. His delivery lacked purpose and force.

Shall we consider the matter positively? Concentration upon each idea draws all the mental energies together to a given point, and fixes the entire attention upon a single thought at a time. This focusing of attention

results in intensity in action, or to apply to public speaking, vigor in delivery.

While energy in expression is, in its origin, mental, it is revealed through our physical being. The bodily vigor in delivery, however, is subordinate to, governed by, and an expression of the mental concentration. Delivery in public speaking so centred, so generated, and so controlled is vital, animated and vivid. Possessing poise, and reserve, it suggests power and vigor.

If one would speak vigorously, he must appear before an audience with a definite purpose, careful preparation, and with the ability to think clearly and concentrate intensely.

ASSIGNMENTS

I. Choose a subject, gather material bearing upon it. Submit the material to an exacting logical organization, so that the specific purpose of the speech and the relation of each thought to that purpose will be clearly fixed in your mind. Deliver the speech to a large number of hearers focusing their attention definitely and intensely upon each idea, and according to its relative importance.

II. Repeat the process of I with a number of subjects.

XXI

WHEN TO END A SPEECH

WHAT is more tedious than prolixity? You will remember the insufferable weariness you experienced when you were afflicted with a story teller who insisted upon reciting every detail with meticulous care; or how your attention flagged during the reading of an unduly long book, until it rebelled at the prospect of being dragged through the remaining chapters, and you compromised by skipping to the end to find out the *dénouement;* or the intolerable boredom you endured at the hands of some hyper-conscientious public speaker, who did not realize that it is unnecessary "to tell everything you know about a subject"; or one "whose minute puerility, in his sterile abundance, detailed till nothing was remembered and described till nothing was perceptible."

Many an otherwise effective speech is botched by this desire to "hang on." I have never known a speech to have been impaired by brevity. I have listened to so many that were marred by prolixity. How often you have heard this of a speaker, "His speeches are good, but too long." The public speaker should never strain the patience of his hearers until they are tempted to stamp him down or to entertain an unholy wish that something would happen to eliminate him.

A real friend and wise counsellor of mine, with whom I frequently confer in the preparation of public talks or in the arrangement of programmes, always begins our

conference with a reiteration of this warning, "Remember, it is always better to leave your hearers wanting more than to surfeit them." This admonition prevents many a sin of commission.

There are three causes chiefly responsible for undue length in speechmaking. In the first place, there is the inclination to include too great a multiplicity of details. You cannot say all there is to say on a subject in the time usually allotted for a speech, and which it is not good policy to extend. What, then, should be included and what excluded? From the mass of material available, the speaker should, in his preparation, select those arguments essential to the adequate treatment of the subject and reject everything not imperatively necessary to the support of these arguments, or, in other words, reject everything that is not definitely relevant.

In the second place, there is a tendency to excessive wordiness arising from anxiety lest the individual thoughts will not be intelligible, or, in other words, to be too explicit. Such a speaker must learn to have greater confidence in and rely more upon the intelligence of his audience.

Then many speakers become wearisome on account of the unnecessary repetition of ideas. Of course, repetition of an idea may be employed as a device to secure greater emphasis. On the other hand, if it is not so employed, it weakens the emphasis and compromises the effect of the speech by unnecessarily prolonging it.

The public speaker is well advised who assumes that a speech unduly prolonged, whether on account of the faults to which I have called attention or the nature of the subject, or any other cause, becomes uninteresting and tiresome to the audience. Through the lack of observance of the caution implied in this chapter many an otherwise admirable effort has failed in effectiveness.

Then, when shall a speaker end a speech? I can best answer that question in the words of Edward Everett Hale, "Have something to say and say it." Someone has added, "And then sit down."

ASSIGNMENTS

I. Brief a ten-minute speech on "The influence of the modern newspaper." Deliver the speech including all the points outlined in the brief, and not exceeding the time limit of ten minutes.

II. Repeat the process in I in a fifteen-minute speech on "The Value of Polar Expeditions."

III. Repeat the process in I in a twenty-minute speech on "The advantages accruing to the participants in athletics."

IV. Repeat the process in I in a thirty-minute speech on "The Evolution of the British Empire."

XXII

HOW TO ATTAIN THE PURPOSE OF A SPEECH

THE translation of the theme of this chapter into popular parlance would read, "How to get the idea over." He who prides himself on the academic or conventional nature of the expression of his ideas will not be inclined to regard, "How to get the idea over," with favor. Nevertheless, the phrase arrests the attention. It is vivid and suggestive, and I shall use it frequently in this chapter.

"Getting the idea over" implies effecting the purpose of a speech or securing action along the lines advocated by so presenting the matter or argument that the hearers are convinced of the validity of the facts, reasoning, and conclusion.

To "get the idea over," then, the speaker must impress the main idea or conclusion upon his listeners, since their acceptance of it is vitally necessary if he is to persuade them to the course of action he wishes them to pursue. But a simple statement of the main idea will be very unlikely to ensure its acceptance. It must be supported by proof in the shape of facts, authorities, etc. If he can succeed in leading or dominating his hearers into acknowledging the correctness of his evidence, the accuracy of his reasoning, and the soundness of his judgments, he will have convinced them.

The nature of the presentation of the matter of a speech, or the delivery, is of very great importance in the process of convincing an audience. The speaker must

"come to grips" with his hearers. He must seize and direct their attention to his thoughts. He must control their mental energies to, and concentrate them upon, each idea, and compel them straight to his inference. Thus he insures the acceptance of the conclusion.

If the speaker succeeds in convincing his hearers, and if he is sincere in his object—that is, if he adds the energy of conviction to his reasoning—he will achieve his purpose in addressing them. He will impel them to act as he would have them act.

When the speaker has attained his aim, when he has persuaded, or aroused, or impelled his hearers to that action he earnestly wishes them to take, he has succeeded in "getting the idea over."

Let me illustrate: not long ago a fiscal agent gave me a description of his method in salesmanship. "To make my method in salesmanship more vivid," he said, "I will regard you as a prospective buyer. I would approach you with the settled determination to sell you some shares. To accomplish this, I would first set about qualifying or preparing you to invest. This process of qualification or preparation consists of an endeavor to convince the prospective buyer of the soundness of the proposition. If I should succeed in this you would be ready for the next step, namely, to be persuaded to buy.

"In the first stage of the process of the qualification of a probable client, the purpose is to get consent that the agent may proceed with a discussion of the proposition. To secure this permission, I would make a conscious effort to focus your attention upon certain ideas designed to interest you, and thus dispose you to listen sympathetically to the description of what I desired to sell you and eventually to accept my proposal.

"I would begin operations deliberately, aggressively, and directly. I would concentrate your attention, for

instance, on the following: 'If you have a few hundred dollars for which you have no immediate use; if I can show you how you can invest this money to unusual advantage; if I can assure you that after the most careful scrutiny on your own part, and the most thorough investigation by any competent expert, that the enterprise is sound, will you consider my proposition?' In all probability you would say, 'Go ahead,' and I would have accomplished my preliminary purpose." Thus the agent gets his introductory idea "over."

If a speaker can stand on a platform and do with a number of persons what this man was successful in doing in individual cases, he will succeed in "getting the idea over," in attaining the purpose of his speech.

ASSIGNMENTS

I. Impress your hearers with:
   (a) Desirability of membership in a benevolent society.
   (b) The advantages of endowment insurance over straight life insurance.
   (c) The necessity for Old Age Pensions.
   (d) The necessity for teaching agriculture in the public schools.
   (e) The necessity for a business course in the High Schools.
   (f) The advantage of membership in a debating society.
   (g) The necessity for church affiliation.

XXIII

VIVIDNESS

SPEAKING on the desirability of showing sympathy one might say, "It is highly desirable that one should endeavor to alleviate suffering, relieve distress, comfort the sorrowing, and hearten the discouraged." Or one might treat it after this fashion—in prose, of course, since one is not a poet, and without colloquialisms:

> "When you see a man in woe,
> Walk right up and say 'Hullo!'
> Say 'Hullo!' and 'How d'ye do?'
> 'How's the world a-usin' you?'
> Slap the fellow on his back,
> Bring your han' down with a whack.
> Waltz right up, an' don't go slow;
> Grin an' shake an' say 'Hullo!' "

The former example is a general, heavy, and uninteresting discussion of the subject. It is colorless. In the latter, Mr. S. W. Foss presents a realistic and colorful picture of the exercise of sympathy. It is vivid.

General statements rarely attract attention because they are abstract, vague, and cold. Ideas conveyed by illustration or reference to experience always excite interest because they are concrete, graphic, and clear. Henry Ward Beecher said, "An illustration is a window in an argument and lets in light."

Thoughts are vividly expressed when treated concretely—for example, by illustration. The speaker must

derive his illustrations from his own experience. On the other hand, it would be idle for him to use illustrations without the experience of his hearers. Therefore, while the speaker, to be vivid, must illustrate from his own experience, he must adjust his illustrations to what he conceives to be the experience of his audience. The appeal of the poetry of Ebenezer Elliott, the Corn Law Rhymer, to the English laboring poor, through the medium of their experience, affords a good example. Here is a stanza from "Caged Rats":

"Ye coop us up, and tax our bread,
And wonder why we pine;
But ye are fat, and round, and red,
And filled with tax-bought wine.
Thus twelve rats starve while three rats thrive
(Like you on mine and me),
When fifteen rats are caged alive,
With food for nine and three."

May I again remind my readers that experience includes "all that one retains from what one has seen, heard, read, done, and felt."

The whole matter may be summed up as an appeal to the imagination by couching ideas in images, examples, comparisons, anecdotes, etc., within the experience of both the speaker and the hearers. May I digress for a moment, at this point, to say that there is a popular conception that the imagination is freakish, capricious, whimsical, and abnormal? This is not correct. Such a conception confuses imagination with fancy. On the contrary, the imagination is normal, serious, and truthful. It is based upon actual impressions derived from reality.

It is this power of imagination or ability to "other" himself into the life of the plain and simple and create out of common experiences that enables Lloyd George to make such a remarkable popular appeal. The follow-

ing peroration from one of his speeches will give a taste of his quality: "You have hundreds of thousands of men —working unceasingly for wages that barely bring them enough bread to keep themselves and their families above privation. Generation after generation they see their children wither before their eyes for lack of air, light, and space, which is denied them by men who have square miles of it for their own use. Take our cities, the great cities of a great empire. Right in the heart of them everywhere you have ugly quagmires of human misery, seething, rotting, at last fermenting. We pass them by every day on our way to our comfortable houses. We forget that divine justice never passed by a great wrong. You can hear, carried by the breezes of the north, the south, the east, and the west, ominous rumbling. The chariots of retribution are drawing nigh. How long will all these injustices last for myriads of men, women, and children created to the image of God—how long? I believe it is coming to an end.

"I remember a story told in my youth of a very remarkable but rather quaint old Welsh preacher. He was conducting a funeral service for a poor old fellow who had a very bad time through life without any fault of his own. They could hardly find a space in the churchyard for his tomb. At last they got enough to make a brickless grave amidst towering monuments that rose upon it, and the old minister, standing above it, said: 'Well, Davie Vach, you have had a narrow time right through life and you have a narrow place in death. But never mind, old friend; I can see a day dawning when you will rise out of your narrow bed and call out to all those big people, "Elbow room for the poor." ' I can see the day of the resurrection, the dawn of the resurrection of the oppressed in all lands already gilding the hilltops."

It may be well at this point to urge that clear thinking is essential to apt, manifest, and intelligible images and illustrations. Vagueness cannot beget distinctness.

The imaginative treatment of thinking in public speaking vitalizes the ideas, informs the language, animates the voice, and gives form and suggestiveness to gesture or bodily expression. In other words, it makes for vividness.

ASSIGNMENTS

I. In a speech on each of the following subjects, illustrate each point by an example taken from the same field:
   (a) An Altruistic Life.
   (b) The Evils of Gambling
   (c) The Power of Oratory.
   (d) The Advantages of Travel.
   (e) The Patriot.

II. In a speech on each of the following subjects, illustrate each point by an appropriate comparison drawn from some other field:
   (a) Honesty in Politics.
   (b) Government Ownership and Operation of Railroads.
   (c) National Morality.
   (d) Agricultural Courses for Farmers.
   (e) Necessity for Business Methods in Charitable Work.

III. Apply I and II to audiences representing specific groups, selecting the examples and comparisons upon the basis of a reference to their particular experience.

XXIV

PERSONALITY

SO much has been written, wisely and unwisely, about personality that I hesitate to discuss it. Also a theme that includes the "three attributes of consciousness, character, and will" is too comprehensive for treatment in a short chapter. However, since it is such an important factor in public speaking I am forced to give some attention to it in this book. This consideration must necessarily be brief and cursory.

A great contemporary of Edmund Burke said of him, that if a person were to withdraw into a doorway to escape a rainstorm, and if, under these circumstances, he casually met and engaged in conversation with Edmund Burke, even though he were not aware of his identity, he would regard him as an extraordinary man. I have not the quotation by me and my statement of it may not be exact, but I think what I have written conveys the import of it. What was it that distinguished Burke as a man of such superior quality? Personality.

Personality is based upon the unique life possessed by each individual. Why, may I ask, are you the person you are and not someone else? Why is it that one individual differs from every other individual? Why did a distinguished modern philosopher write, "no matter how much two people, say twins, look alike, talk alike, think alike, or feel alike, we still hold that they are different beings"? Well, the reason you are "this person and not the other" is because you possess a unique life, that is, the only one of its kind.

A person is referred to as a man of strong personality when he has developed his own or unique life. This development of the unique life or the growth in personality is conditioned upon direction and exercise. The direction is towards some desirable ideal; the exercise is the effort required to grapple with and overcome those obstacles that would prevent the realization of this ideal. In short, growth in personality is a struggle onward and upward, through conflict and conquest, at the beckoning of the ideal. Exercise develops vigor. Hence the definition, "Personality is personal force or power." I would qualify this definition and have it read thus—Personality is unique or individual personal force or power.

Personality, then, is characterized by vigor and positiveness. May I make a negative study? You have known examples of those supine, effortless, colorless individuals who repress any impulse to opinion or decision with "I don't know," or "I can't." These are neutral personalities.

Personality is a word that is bandied about a good deal in these days, and consequently applied with little discrimination and mistaken connotation. How often we hear this, "He does not know much about the subject, but then he has such a wonderful personality." I know of some who are growing heartily tired of "What a wonderful personality." It is frequently used about as intelligently as "It is just grand." Such "personalities" are too often distributors of "candied mush" and sentimental bosh. In plain words, they are purveyors of flattery; of flattery for selfish ends; of unhealthy, repulsive flattery, that mosquito-like feeds upon the immature and the mawkish and too often leaves its victims morally weakened and diseased. Such "personality" makes the neurotic weep and the "judicious grieve." It is a pseudo-personality.

Then there are real personalities. The real progress of the individual is the development of personality, the growth in personal force and power. How may this be accomplished? I know of no other way than by overcoming. If you, my reader, have heard of another way will you kindly tell me about it? To continue, he who would develop personality must be unconquerable. He may be temporarily defeated, he is never permanently conquered. He must be able to say with Henley,

"I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance,
I have not winced or cried aloud,
Under the bludgeonings of chance,
My head is bloody but unbowed."

Or with another great poet, "We fall to rise, are baffled to fight better." A personality so developed is healthy, compelling, real.

If the public speaker will add the magnetic and impelling force of such a personality to the authority of thorough preparation, the convincingness of clear thinking, and the sincerity of conviction, his effort must be in the highest degree effective, his appeal must be irresistible.

ASSIGNMENTS

I. Memorize, assimilate, and interpret orally each of the following, allowing yourself to respond fully to the theme, the individual conceptions, and the spirit of the selection:

(a) Out of the night that covers me,
Black as the pit from Pole to Pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance,
I have not winced or cried aloud,
Under the bludgeonings of chance,
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishment the scroll,
I am the master of my fate,
I am the captain of my soul.

Henley.

(b) At the midnight, in the silence of the sleep-time,
When you set your fancies free,
Will they pass to where—by death, fools think imprisoned—
Low he lies who once so loved you, whom you loved so,
Pity me?

Oh to love so, be so loved, yet so mistaken!
What had I on earth to do
With the slothful, with the mawkish, the unmanly?
Like the aimless, helpless, hopeless, did I drivel,
Being who?

One who never turned his back, but marched breast forward,
Never doubted clouds would break.
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
sleep to wake.

No, at noonday, in the battle of man's worktime,
Greet the unseen with a cheer!
Bid him forward, breast and back as either should be,
"Strive and Thrive"! cry, "Speed—fight on, fare ever
There as here!"

Browning.

A SONG TO THE VALIANT

(c) I'll walk on the storm-swept side of the hill
  In my young days, in my strong days,
In the days of robust pleasure.
  I'll go where the winds are fierce and chill—
On the storm-swept side of the daring hill—
  And there will I shout my song lays
In a madly tumbling measure.
  Hilloo the dusk,
And hilloo the dark!
  The wind hath a tusk
And I wear its mark.
  The day's last spark hath a valiant will:
Hilloo the dark on the wind-swept hill!
  From the hour of pain
Two joys we gain—
  The strife and the after leisure.

When the fang of the wind is bared and white,
  In the strong days, in the wild days,
In the days that laugh at sorrow,
  I love to wander the hills at night—
When the gleaming fang of the wind is white—
  Nor yearn a whit for the mild days,
Or the ease of life to borrow.
  Hilloo the whine
In the pungent cone
  Of the dreaming pine
On the hill, alone!
  The bare trees moan with a dead thing's cry;
And their skeletons crawl along the sky,
  Like a dinosaur
Who would live once more
  In the flesh that blooms tomorrow.

I'll walk on the sheltered side of the hill
  In my old days, in my cold days,
As the sap of life is waning
  I'll find a road where the trees are still—

On the sheltered side of the placid hill—
  And dream a dream of the bold days
When the leash of Time was straining
  Adieu the snows
And the fang that rips!
  And hilloo the rose
With her velvet lips!
  Where the brown bee sips with his gorgeous lust
I'll pay back earth with her borrowed dust;
  Nor shall I grieve
At the clay I leave
  But joy in the gifts I'm gaining.

Lord, hear Thou the prayer of a poet's soul,
  In his fire days, when his lyre plays,
And his song is swift with passion.
  Give to him prowess to near the goal
While his limbs are firm and his sight is whole
  Make brief his stay in the dire days
When the paling heart is ashen.
  The storm-swept sides
Of the hill belong
  To the soul that rides
To the gates of song;
  May his days be long where the wild winds play;
On the sheltered side let him briefly stay;
  When his muse grows dumb
Let the darkness come
  In the Orient's fine, swift fashion.

Wilson MacDonald.

(d) Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This is the verse you grave for me:
Here he lies where he longed to be,
Home is the sailor, home from the sea,
And the hunter home from the hill.

Stevenson.

(e) Then, welcome each rebuff that turns earth's smoothness rough,
Each sting that bids nor sit nor stand but go!
Be our joys three parts pain! strive nor hold cheap the strain;
Learn nor account the pang; dare, never grudge the throe!

Browning.

II. Select a subject concerning which you have deep convictions. Let the treatment of the material be based upon clear thinking and sincere sentiment. Let the delivery be a communication of individualized and logically ordered ideas and a spontaneous expression of your reaction to those ideas. In other words, let it be at once logical and intensely sincere.

XXV

THE SPONTANEOUS EXPRESSION OF THE FEELING

THE imitative, artificial, and superficial elocution of other days—unfortunately it still "drags superfluous on the stage"—went to the ridiculous length of prescribing a complete set of rules for the expressions of the emotions. For example, one rule prescribed a high pitch for the expression of joy, and another a low pitch for sorrow. The resulting unreal intonations represented nearly the last word in absurdity. Trusting that in the near future such stupid, preposterous, and ludicrous rules will all be relegated to the limbo of things worthless and foolish, I will not transgress any further upon the time of my reader with a discussion of them.

A few years ago I read an amusing description of a service in a colored church "down South" in a popular novel that had just appeared. The parson was described as a very impressive individual, rather gorgeously or loudly—it depends upon one's point of view—apparelled. In fact he was "gotten up regardless." He wore prodigiously checked trousers, brown coat, and vest of many colors, among which red and yellow predominated. His kinky hair and beard glistened from a generous application of "hair ile." He began the delivery of his sermon by rolling his eyes heavenward and assuming a "fare-you-well-Brother-Watkins" tone. As he contemplated the unregenerate condition of his flock his voice was broken with sobs, and tears coursed down his cheeks. Then he assumed an attitude of fierce denunciation, and wound up

in a wild confusion of vocalization and gesticulation. It was thrilling—at least to his parishioners. A vivid realization of the awfulness of their unregeneracy expressed itself in moans, groans, and other ejaculations.

The worthy colored preacher worked himself up to an extravagant display of superficial emotionalism, and then just "let go." He drifted about in a succession of moods, without regard to relevancy of thought or suitability of language.

But, my reader may urge, "you have chosen an extreme example." I acknowledge it. However, there are different degrees of this immoderate and uncontrolled emotionalism. Our colored friend was simply more extravagant, that was all.

Any display of excessive sentimentalism in public speaking is repulsive to the normal hearer. It is responsible for the popular prejudice against *any* expression of feeling or emotion. To avoid it many public speakers repress all emotional impulse, no matter how sincere. This is a mistake. The result is a suggestion of indifference or lack of interest that is fatal to effective delivery. Such a speaker mistakes repression for control.

I shall discuss very elementarily and hastily the genesis and spontaneous expression of emotion. Associated with or included in every conception or idea or thought are certain reactions or feelings or emotions. These reactions are, of course, based upon previous experiences. For instance, if I say "Alum" your mouth will involuntarily pucker; if I say "Carrion" you will be nauseated; if I say "Sunshine" you will experience a feeling of pleasure. These examples are elementary, but I think they will serve to illustrate the point with sufficient vividness. Then when the attention is concentrated upon an idea the associated feeling is generated inevitably, and, if not repressed, will express itself spontaneously.

Now how can emotions be controlled? Sincere feelings spring spontaneously and immediately from ideas. They are anchored to ideas, as it were, and thus controlled. The colored speaker's moods were not anchored to any ideas, and his delivery drifted off and was wrecked on the rocks of excess and extravagance. To put the matter in another way, feelings must not be repressed but balanced by thought.

The conclusion of the matter is, therefore, that the emotions issue directly from the ideas; that this emotional spontaneity should not be repressed, but controlled; that it is naturally regulated by maintaining the relationship between the feelings and the thought, or by balancing the feelings and the ideas. Clear thinking, then, is the basis of both the spontaneous expression and the control of feeling or emotion in public speaking.

ASSIGNMENTS

I. Choose some poems or prose extracts, the thought and sentiments of which you have sympathetically assimilated. Read or recite them simply, sincerely, and conversationally, as if for congenial friends. Eliminate repression and self-consciousness by a complete abandon, or an unrestricted surrender to your reactions.

II. Speak upon a subject with which you are conversant, and concerning which you have strong convictions. Let your delivery be a direct, conversational expression of clearly defined ideas and intense feeling. Let your surrender to your feelings be immediate, involuntary, unrestrained.

XXVI

VOICE EDUCATION

IT is difficult properly to develop a voice without the personal supervision of a specialist in voice culture. The chief reason for this is, no matter how minute the instructions accompanying prescribed exercises anyone attempting to train his own voice lacks the sensation or consciousness of the proper functioning of the agents, and of the right conditions of voice production necessary to his guidance. The most common faults of voice are throatiness, harshness, hoarseness, hardness, lack of resonance, unresponsiveness, inflexibility, and poor carrying power. These defects arise from faulty conditions of voice production; chiefly from interferences with the free vibrations of the vocal cords, and the full use of the resonance space. The aim in voice culture is to substitute the correct condition of voice production, and thus by removing the cause, eliminate the defects. Then for the faults enumerated there will be substituted control, freedom, resonance, flexibility, good carrying power, and responsiveness to and co-ordination with mental processes. Voice Education is designed, as someone has said, "To make poor voices good, and good voices better."

In voice training exercises should be practised carefully and regularly, and, upon the occasion of speaking in public, forgotten. Then the improved conditions of voice production will reveal themselves spontaneously and to the degree of development.

The following exercises are offered with the hope that

anyone who may attempt to improve his voice by practising them will derive some benefit.

I. Exercises for Breathing:

1. Place one hand on the diaphragm or across the body, just below the breast bone. Inhale and let the breath focus at the hand.
2. Endeavor by the repetition of 1 to establish the diaphragmatic placing and control of breath, that the progress will be involuntary. Under all circumstances, whether in life breathing or breathing for vocalization, the inhalation should focus at the diaphragm.
3. Strengthen the diaphragm and develop tone support.
   (a) Breathe in and out slowly.
   (b) Inhale slowly during six counts, hold the breath during two counts, exhale during six counts.
   (c) Increase the length of time of inhalation and exhalation.
   (d) Inhale a large breath and hold it as long as possible at the diaphragm.
4. Take the exercises given under 2 and 3 with the throat muscles relaxed. In other words, co-ordinate activity at the diaphragm with passivity at the throat. The breath must be controlled at the diaphragm and not by constricting the muscles at the throat.
5. Rhythm of Breathing.

   The object in developing rhythmic breathing is to render the breathing in expression responsive to the mental processes so that each mental impulse to expression will stimulate a breath. Consequently, for expression, frequent breaths should be taken. In fact, in perfect breathing

for speaking, a breath should be taken spontaneously for the expression of each conception.

(a) Breathe in and out slowly and regularly.

(b) Breathe in and out regularly, but with different degrees of rapidity.

(c) Inhale during two counts. Vary this exercise by varying the number of counts.

(d) Divide a stanza into its thought phrases. Read it by creating the conceptions, and allowing each conception to generate a breath for its conception. Thus the coordination of the mental and vocal processes may be stimulated. Vary this exercise by using not only different stanzas but also prose excerpts.

II. Exercises for vocalization:

A clear and definite conception of the tone or combination of tones, or in other words, of the exercise, must, in every case precede the production. Practice, to be effective, must be intelligent. An absolute essential of good tone is good support, that is a sufficient quality of breath well controlled at the diaphragm. Hence the necessity of the development to be secured from the exercises from breathing. Relax the muscles of the jaw and carefully avoid throat constriction in taking different exercises.

(a) Support of tone.

1. With good breath conditions sing the vowel ä as in father, firmly and evenly during five counts.
2. Practise 1 varying the length and strength of the tone.

(b) Resonance of tone.

1. Sing ä
2. Sing ō ä
4. Sing o͞o ō ä
3. Sing ē ä

Each of these exercises should be taken on different notes of the scale.

(c) Flexibility of tone.

1. Practise the exercises given under Resonance of tone.
2. Sing the scale, using lä.
3. Divide a stanza into its thought phrases. Sing each thought phrase on a different note. Do not in any case go beyond the singing or speaking range. However, it is well to seek to increase the range, but this must be done with the careful avoidance of throat constriction.

(d) Tone Color.

1. Repeat aloud lyrics that make a strong appeal. It is necessary to appreciably affect the voice that the reader shall read the lyrics interpretatively and identify himself with, and abandon himself to, the experiences and emotions. Thus will he not only develop tone color but stimulate responsiveness in the voice.

(e) Carrying power of voice.

Good carrying power of voice depends upon:

(a) Correct conditions of tone production.
(b) Conversational attitude towards the audience.

Thus no matter how large a space the audience may occupy, if these mental and vocal condi-

tions prevail the voice will reach individual and, at the same time retain its conversational naturalness.

1. Sitting, and speaking conversationally, repeat a stanza or paragraph to some imaginary person whom you imagine seated near you.
2. Place him further away and repeat 1. Of course the expression should be spontaneously accentuated.
3. Repeat in increasing distances.
4. Practice 1, 2, and 3 standing. Be careful to retain the conversational tone.

It was not the intention to outline a comprehensive course in voice culture, either in process or exercise, but rather to suggest a few exercises that anyone interested in improving his voice and without the opportunity of expert supervision might practise with benefit.

XXVII

PHYSICAL EDUCATION

THE body is an agent of expression. Physical expression is termed pantomime. It is revealed in gesture, attitudes of the body, facial expression, etc. In conversation the succession of conceptions dominates a continuously varying and suggestively expressive pantomime. Therefore, pantomime is a natural, spontaneous, and necessary form of expression and must not be restrained. Nor, on the occasion of reciting, should the reader *consciously* insert gestures, etc. The pantomime must be a response to an inner impulse. The proper condition for spontaneous and expressive pantomime is that condition of ease, freedom, and lack of self-consciousness that is experienced in intimate conversation.

Since anyone can, and everyone does, experience this condition to a greater or less degree, why are any suggestions in physical education necessary? Unfortunately, there are very few who have retained their normality physically and who are not affected by muscular constrictions and self-consciousness. There are very few who "feel natural" in public speaking. Consequently, training is necessary that will develop the free and natural functioning of the agents of expression individually and as a unity and the coordination of this unity with the action of the mind in thinking. The vital center of the physical unity is the chest. As in the case of the suggestions for vocal training, it is not the intention to outline a com-

prehensive course in physical training, but rather to prescribe a few simple exercises which will tend, if practiced intelligently, to develop desirable physical conditions for expression.

The object of physical training for expression, then, is to induce a condition of responsiveness. It is necessary, therefore, to give exercises for the liberation of the muscles of the body. But for anyone to stand with all the muscles released would suggest devitalization. The vital center must be established. Then, with the center established and the parts moving freely in relation to that center, freedom, control, and ease are secured. These are the physical conditions of naturalness, and, when they prevail, the reader can and should forget all about gestures, attitudes, etc. Then the body will respond normally, animatedly, and suggestively. The resulting pantomime will be an unobtrusive and harmonious part of the expressional unity.

EXERCISES FOR ESTABLISHING THE VITAL CENTER OF THE BODY

1. Place one hand upon the center of the chest and the other across the back and directly opposite it. Separate the hands by muscular expansion, not by breath expansion. In doing this, do not grip the throat muscles.
2. Place the tips of the fingers on the points of the shoulders. With the arms in this position, stretch them as far as possible, and move them with a circular motion, expanding the chest.
3. Raise the arms to a vertical position. Clench the hands. Draw them down, as if pulling a weight, and expand the chest. Do not grip the throat muscles.

4. Raise the arms forward and to a horizontal position. Clench the hands. Draw back quickly and abruptly, expanding the chest.
5. Stand at arm's length from the wall. Place hands against the wall. Touch wall with chest. Do not bend knees.

EXERCISES FOR RELAXATION

1. Neck:
   Stand or sit erect. Let the head fall forward on the chest. Relax the jaw. With this condition of relaxation, move the head to side, back, and front, describing a circle. Describe this circle with the head moving first to the right and then to the left.
2. Shoulders:
   (a) Stand erect. Raise the shoulders with the arms relaxed. Drop them.
   (b) With relaxed arms, shake or sway the chest rapidly from side to side.
   (c) Relax the arms. Swing them in a circle, first forward and then backward, with the shoulder as center.
3. Arms:
   (a) Stand erect. Raise and extend the arms until they are on a level with the shoulders. Let them drop inertly. Do this in every possible direction.
   (b) Raise and extend the arms until they are on a level with the shoulders. Then relax the arm in sections, i.e., fingers, wrists, elbows, and shoulders.
   (c) Raise and extend the arms over the head by successively energizing the muscles of the upper arm, wrist, and fingers. Then drop the

arm by relaxing the parts in the reverse order, i.e., fingers, wrists, lower arm, upper arm.

(d) Raise and extend the arms on a level with shoulders in every direction possible by energizing the parts successively, as in (c). Also relax the parts successively, as in (c).

(e) Repeat the energizing and relaxing of the parts of the arm until they bend. Then the arm will gesture naturally, gracefully, and vigorously.

4. Fingers:

Relax the fingers of the right hand. Grasp the left hand with the right by placing the thumb of the right hand in the palm of the left and the fingers on the back. Shake the left hand until the fingers feel limp and heavy. Reverse the hands and repeat the exercise.

5. Legs:

Stand well balanced or poised, with the weight of the body on the right foot. Raise the left leg from the hip. Relax the muscles from the knee down. Drop the leg, allowing it to fall by its own weight. Change the weight and repeat the exercise.

6. Back:

Sit erect and square. Let the head fall forward as in 1. Relax the shoulders and arms. Then relax the muscles of the back, and let the torso drop forward of its own weight. Take the original position in the reverse order, i.e., by energizing first the back and then the neck. Repeat this order to either side.

EXERCISES FOR POISE

(a) Stand erect, with weight on both feet. Relax the whole body. Then assert or energize the vital center, the chest.

(b) Place the entire weight on the right foot, and repeat the exercise.

(c) Place the entire weight on the left foot, and repeat the exercise.

Thus the center of the body is asserted, to which the parts are related in their proper relationship, and about which they function naturally. Control and responsiveness are established. The natural dignity, ease, and freedom of the body are restored. These are the physical conditions for public speaking. They are the conditions for all other occasions. By developing and establishing these physical conditions through the prescribed exercises, and then forgetting all about them when appearing before an audience, naturalness in pantomimic expression, unmodified by physical constrictions, will be substituted for conscious posturing, affected gesturing, or crude and meaningless gesticulation.

XXVIII

PROBLEMS

THE basic aim in any method of training for public speaking should be to endow the student with the ability to express his own thinking plainly. Clearness and sincerity in thinking, lucidity and naturalness in delivery are the most important questions in training for public speaking. The method of teaching public speaking through the memorization and delivery of the great orations has not proven an unqualified success. It provides no experience in the expression of original thinking. This method is open to criticism also in that it develops a tendency to stress the form rather than the matter.

I have substituted a method of training, based upon a series of problems, which require original thinking by the student. In order to derive full value from these problems, it is desirable that the student shall make, and thoroughly impress upon his mind, an outline of the argument of each speech. He should prepare or practise the speech for delivery, in the environment of public speaking, before a real or imaginary audience. Psychologically, it is not absurd to practise before an imaginary audience. It is quite as valid as to practise before a real one. The student should apply the principles, exercises, and advice contained in the foregoing chapters of this book. He should not write the speeches out in full and memorize them. As a result of this method of preparation, the speaker's attention is withdrawn from the thought and occupied with remembering the words.

I have assigned a list of subjects in connection with

the series of problems. No given topic or question can be interesting to everybody. Yet to derive the greatest value from the preparation of a speech, the student of speaking must be interested in it. However, it should not require the exercise of very great originality or ingenuity to select a suitable and interesting theme.

The aims of the prescribed problems are:

1. To provide training in the search for material.
2. To develop discrimination in the relevancy or irrelevancy and the saliency or subordination of matter.
3. To give practice in the effective arrangement of material.
4. To stress the necessity of verifying matter.
5. To afford experience in regarding questions from different points of view.
6. To train to alertness in criticism and refutation.
7. To induce pertinent discussion.
8. To treat matter vividly by the apt use of example, illustration, and comparison; and, interestingly, by the employment of examples and illustrations within the experience of the hearers.
9. Through clear thinking, to induce an explicitness in language, a simplicity in style, and a frankness and directness in delivery.
10. To reinforce clear thinking with that sincerity which produces conviction.

---

1. Read a number of selections from descriptive literature. Tell each in your own words.
2. Give a number of original descriptions.
3. Read a number of stories. Tell each in your own words.
4. Recount a number of original experiences.

5. Choose a number of subjects. Analyze and explain each after the fashion of the teacher.

Choose the affirmative or the negative side in each of the following problems, and then deal with it as indicated in the accompanying directions. The argument or the treatment of each question should be preceded by an introduction and followed by a conclusion.

The introduction should call the attention of the hearers to the nature and origin of the subject under consideration; should make clear the reason why the question deserves the attention of the audience; should aim to "render the audience well-disposed towards the speaker's personality, attentive to his speech, and ready to be instructed by his argument."

The conclusion should be a concise restatement of the main points that were made in the development of the argument of the speech. The recapitulation of the main arguments may be followed by a personal application to the audience of the case that has been made out and an appeal based upon it. The nature and degree of the appeal, which must be more or less emotional, must be determined to a great extent by the character of the audience. A highly intellectual audience is somewhat skeptical of emotional appeals. The conclusion, then, may be a summary and an appeal.

1. Subject: The province or municipality should provide work for all who cannot secure employment for themselves.

   Directions: Give three reasons in support of the attitude you assume on the question, and state your conclusion.

2. Subject: The tendency of the people to concentrate in the cities is detrimental to the best interests of a country.

Directions: Support your attitude on the question with three reasons; support each main reason with one subsidiary reason; conclusion.

3. Subject: Tariff should be imposed for revenue only.

   Directions: Support your attitude on the question with three reasons; support each main reason with two subsidiary reasons; conclusion.

4. Subject: Military drill should be compulsory in public schools.

   Directions: Introduction; support your attitude on question with four reasons; support each main reason with three subsidiary reasons; conclusion.

5. Subject: Prohibition is conducive to temperance.

   Directions: Introduction; support your attitude on question with two reasons; support the contrary attitude with two reasons; give two arguments in refutation of the latter two reasons; conclusion.

6. Subject: Religion should be taught in the public schools.

   Directions: Introduction; support your attitude on question with two reasons; support the contrary attitude with two reasons; give two arguments in refutation of the latter two reasons; support each argument with one subsidiary reason; conclusion.

7. Subject: Commercial reciprocity between Canada and the United States would benefit Canada.

   Directions: Same as 6, but with two subsidiary reasons in each case.

8. Subject: Farmers are justified in organizing themselves into a new political party.

Directions: Same as 6, but with three subsidiary reasons in each case.

9. Subject: Municipal ownership of public utilities is desirable.

   Directions: Same as 1, but reinforce each reason with an example.

10. Subject: The government should enact legislation providing for the compulsory arbitration of all labor disputes in connection with public service corporations.

    Directions: Same as 2, but reinforce each reason with an illustration drawn from the same field. For example, if you were considering the desirability of the municipal ownership of street cars in connection with the city of A, you might refer to the success or failure of their operation by the city of B.

11. Subject: The government should inaugurate a system of medical inspection for the public schools.

    Directions: Same as 3, but reinforce each reason with an illustration drawn from another field. For example, if you were considering the subject of organization in connection with church work, you might illustrate from the business world.

12. Subject: The right of suffrage should be limited to those who can read and write.

    Directions: Same as 4, but reinforce each reason with two illustrations, one from the same and one from another field.

13. Subject: Judges should be elected by popular vote.

    Directions: Same as 5, but reinforce each reason with two illustrations, one from same and one from another field.

14. Subject: Women should receive the same remuneration as men, in the teaching profession.
    Directions: Same as 6, but reinforce each reason with two illustrations, one from the same and one from another field.
15. Subject: Chinese immigrants should be admitted on the same conditions as those from Central Europe.
    Directions: Same as 7, but reinforce each reason with two illustrations, one from same and one from another field.
16. Take each of the foregoing problems and without sacrificing relevancy of thought allow yourself freedom of discussion in connection with each point.
17. Prepare a ten-minute speech on a rural topic for a rural audience.
18. Prepare a ten-minute speech on an urban topic for an urban audience.
19. Prepare a ten-minute speech on a rural topic for an urban audience. The difference in treatment between the 17 and 19 will be in the method of illustration.
20. Prepare a ten-minute speech on an urban topic for a rural audience. The difference of treatment between 18 and 20 will be in the matter of illustration.
21. Subject: Life imprisonment should be substituted for capital punishment.
    Directions: (a) Discuss the nature, origin and facts of the question.
    (b) Discuss the general reaction of the question.
    (c) Discuss your personal reaction to the question.

Appendix

HINTS FOR ORGANIZING AND CONDUCTING A DEBATING SOCIETY

There was a time when the Debating Society was an institution in every community. It afforded every ambitious young person an opportunity for self-improvement. Every sort of question was debated with a determination to win. Participation in these debates entailed extensive reading and deep thought, and produced alert, clear, and persuasive speakers. Someone has asserted, and with justification, that these debating societies were the nursery of the great orators of those days.

For some time subsequent to the period referred to, the people seemed to lose interest in public discussions. The debating society became almost extinct. Synchronous with this was a notable decline in the number of outstanding speakers and in the quality of oratory.

Recently, however, there has developed a remarkable recrudescence of interest in public speaking. One result of this re-awakening has been the organization of debating societies in almost every community throughout the country.

Since the debating society affords most favorable opportunities for the profitable application of the principles and suggestions offered in this book, I have thought it well to append practical information and directions for the guidance of those who may be interested in the organization and functioning of such a body.

HOW TO ORGANIZE A DEBATING SOCIETY

The organization of a debating society or club should be simple. The individual in any community who is sufficiently interested to take the initiative in the organization of the society should select from his acquaintances two or three—always a very limited number—of those he deems to be most interested and influential. He should take them completely into his confidence and invite their co-operation.

Having fully discussed the purpose and the mode of operation of the proposed club, in order to have something definite and tangible to announce, the self-appointed temporary committee should notify those likely to be interested. The notification of the purpose, place, and hour of the first meeting may be given by oral or written invitation. If it is more desirable that the notice should be general, it should be given by public announcement.

When those interested are gathered at the time and place fixed upon, someone—usually the person who has taken the initiative in connection with the formation of the society—calls the meeting to order and nominates someone to act as chairman by saying, "I move that Mr. A be chairman." When the nomination is seconded, he puts the question to the meeting. This is done by saying, "Those in favor of Mr. A will indicate it by raising the right hand," or, "By saying 'Aye.' " When the ayes have been counted, he should call for the noes. If the noes are in the majority, another nomination must be asked for. If the ayes are in the majority, he will declare Mr. A elected. Mr. A then takes the chair and calls for nominations for the office of secretary. With the choice of secretary, who is elected in the same way as the chairman, the meeting is prepared for business.

The next step is a formal statement of the object of

the meeting. The chairman now calls upon someone competent to do this. The person designated should state the purpose of the meeting, discuss the nature of the work to be undertaken by the society, and urge the benefits to be derived from active membership. Then he, or someone else, should move that those present should proceed to organize a debating society. When the motion is seconded and carried, a committee should be appointed to draw up a constitution.

The Committee on the Constitution should withdraw until the draft is completed, and then return and present it to the meeting. The members of the gathering have the right to discuss each article when it is read, and move and adopt such amendments as will, in their estimation, improve it. The constitution, as it is finally adopted, is the law governing the members in their relations to the club. The officers provided by the constitution are the interpreters and administrators of the terms of the constitution.

It is desirable, for the future success of a debating society, to get off to a good start. Consequently, as soon as the constitution is adopted, it is well to invite those who wish to become members to sign it and pay whatever fee is required. Then the members should at once elect such officers as are provided for by the constitution. Of course these officers must be elected from the duly qualified members.

The society is now in a position to arrange a program for the next meeting. This should be done before adjournment.

THE CONSTITUTION

The following is a simple form for the constitution of a debating society. This constitution may be modified at the will of the society and according to the conditions providing for amendments to the constitution.

PREAMBLE

We, the members of the ———————— Debating Society of ———————— believing that it is to our advantage to institute and maintain a Society devoted to debating and associated subjects, and that membership in such a Club and participation in its activities will encourage a spirit of fellowship, provide means of intellectual interest and entertainment, encourage a search for information, stimulate a desire for knowledge, afford opportunity for developing the power of effective public speaking, familiarize with the questions of the day, develop clear thinking and mental alertness, foster independent judgment, and promote intelligent citizenship, do establish and adopt this constitution.

Article I

NAME

This Society shall be known as ———————— Debating Society of ————————.

Article II

MEMBERSHIP

Section 1. Any person of good character may be admitted to membership by affixing his signature to the Constitution and paying the initiation fee (if any is required).

Section 2. Any member, who violates or evades the rules of the Constitution; or persistently neglects or refuses to perform the assignments alloted to him by the programme committee; or refuses to be controlled by the rules of procedure governing public assemblies and debating contests as interpreted and administered by the President or the President pro tem, or the Chairman of the Debate; or neglects to perform such financial obligations as membership in the Club entails, may be expelled by a two-thirds vote of the members present.

Section 3. A vote shall not be taken on a motion to expel until the first meeting following that at which it was offered.

Section 4. Any member, expelled by the Society, may be reinstated upon an assenting vote of two-thirds of the members present.

Article III

OFFICERS

Section 1. The Officers of the ———— Debating Society shall be a President, Vice-President, Secretary, Treasurer, and a Programme Committee. These officers shall be elected by a majority vote.

Section 2. The term of office in the Society (after the first term) shall be one year and until the election and qualification of successors. The length of the first term shall be decided upon at the first election of Officers.

Section 3. The election of Officers shall take place on the ———— day of the month of ————.

Section 4. The President shall preside at all meetings, state the question for debate, introduce each speaker, and announce the decision of the Judges.

Section 5. The Vice-President shall perform the duties specified in Section 4, in case of the inability or refusal of the President to do so.

Section 6. The Secretary shall perform the duties belonging to his office. He shall keep a record of "the things done and passed" in the Society, but not of things said and moved. It is, however, "generally expected of the Secretary that his record shall be a journal and, in some sort, a report of proceedings."

Section 7. The Treasurer shall receive and hold all the moneys of the Society; and shall disburse moneys only upon the signed orders of the President acting upon the instructions of the Society. The Treasurer shall present written report at the Annual Meeting of the Society.

Section 8. The Programme Committee shall select propositions for debating, assign the affirmative and negative speakers, select the Judges of debate, and make whatever assignments and arrangements may be necessary. The Programme Committee shall do this not later than the preceding meeting.

Article IV

MEETINGS

Meetings shall be as follows:—

Section 1. Regular Meeting on (Friday) of (each alternate week).

Section 2. Annual Meeting on the ——— of (April) for hearing the Reports of the Secretary and Treasurer, and for electing Officers.

Article V

FEES AND ASSESSMENTS

Section 1. The initiation shall be (fifty cents).

Section 2. The dues shall be (five cents) per month.

Section 3. Special assessments may be levied by a two-thirds vote of those present.

Article VI

AMENDMENTS

Any member may propose amendments to the Constitution. Notice of Amendment must be presented in writing at the preceding meeting. An amendment to the Constitution shall be declared carried on a majority vote.

HOW TO CONDUCT A DEBATE

How shall debating be conducted in order that the greatest value shall accrue to the members, or in order that they shall receive the best training for the public discussion of the questions of practical life? I shall outline different methods of conducting a debate, and endeavor to arrive at that method, which will be of the greatest advantage to the whole society. 1. Intensive Debating—In this type of debating a topic is assigned. A limited

number of persons—usually three—is chosen to present and defend either side of the question. Each speaker is allotted a definite time to present the phase of the question he essays to discuss, and to refute the arguments of his opponents. The members of each group select their own leader and assign to each individual the aspect of the question from their point of view, that he is to advocate and defend. This prevents unnecessary overlapping and allows opportunity for the greatest advantage to be taken of the allotted time. Each leader, in addition to introducing his side of the question, sums up, at the conclusion of the debate, and thus is permitted two speeches. The amount of time allowed for each speech should be such as to render neither the individual arguments nor the whole debate wearisome for the audience. The question should be assigned and the debaters chosen by the programme committee. Interruptions by the debaters during the progress of the debate are not permitted except when a contestant transgresses the rules of debating.

ADVANTAGES OF INTENSIVE DEBATING

(a) The direct contest between the two sides, and the struggle for victory is a strong incentive to thorough preparation.

(b) The rivalry and the consequent thorough preparation induce logical thinking, less irrelevancy in statement, greater alertness in the detection of fallacies, and more effective delivery. In other words, it is the best means of developing skill in debating.

(c) The necessity for the preparation of both sides of the question is emphasized. Daniel Webster once said that if he had time for the preparation of but one side of a question, he would devote it to that of his opponent. The value of such preparation for purposes of refutation must be apparent.

DISADVANTAGES OF INTENSIVE DEBATING

(a) Too few participate with a consequent tendency to the lessening of the general interest in the work of the society.

(b) On account of the somewhat automatic functioning it does not provide the best opportunity for training in parliamentary procedure.

(c) A debater may be assigned the side of a question that is contrary to his convictions. His argumentation must necessarily be formal, and insincere. Consequently he does not derive the maximum of benefit from his effort.

2. General Debating.—In this type of debating, a proposition is assigned to the whole club. Each member is expected to take part in the debate and to speak according to his convictions. General debating very closely approaches the conditions of discussion in the majority of public meetings.

ADVANTAGES OF GENERAL DEBATING

(a) Each member is enabled to debate according to his sentiments.

(b) An excellent opportunity is offered for the practice of parliamentary procedure, since the order of speaking is not assigned beforehand to the speakers.

DISADVANTAGES OF GENERAL DEBATING

(a) There is not the same inducement to thorough preparation.

(b) There is a tendency for those who are diffident about speaking in public to defer to those who are not so afflicted. Thus those who are in the greatest need of the experience do not benefit by their opportunities.

3. Direct and General Debating.—The greatest degree of improvement can be secured by a form, that is a com-

bination of intensive or direct and a modified general debating. The organization of such a debate is simple. The programme committee assigns the subject and chooses (three) debaters to support each side, and also prepares a list of the remaining members of the club, other than those who are acting as chairman, judges, etc. Each debater from the general list, when called upon, is expected to speak according to his convictions. Thus, the first part of the debate is carried on after the method designated "Intensive Debating," and the latter, approximates "General Debating." The time allotted for each speech in the general debate should be much less than that allotted for each speech in the direct debate.

This method includes all the advantages of both Intensive and General Debating.

SUBJECTS FOR DEBATING

The subject of a debate should be interesting alike to the debaters and to the audience. The questions best qualified to engage the attention are those that are related to practical life. For example, there is a marked tendency on the part of college students, at the present time, to choose questions that are connected with their studies.

A short time ago I attended a debate between representatives of the student bodies of two of the great universities. The chairman, referring to the more practical nature of the questions chosen for formal debating at the present time, made humorous reference to the subjects of debate, where he was a student. "For instance," he said, "I recall that we debated on this proposition, 'Resolved, that the chicken is of more value to the human race than the cow.' After we had debated the question 'long and loud,' we arrived at the conclusion that the chicken was of greater value to the human race than the cow, since it could be eaten before it was born and after

it was dead." He went on to say that the subjects chosen for college debates of long ago reminded him of a debate between two teams of colored debaters. After wrestling strenuously and furiously with the proposition, "Resolved, that the moon is of greater value to the human race than the sun," the decision was announced in favor of the affirmative, because it was clearly proven that the sun shone in the day time when it was not needed.

The following types of subjects should be avoided:

(a) Those that are of no interest to those concerned with the debate.

(b) Those that are so palpably true that there is no basis for a difference of opinion, e.g., "Any side of a square is equal to any other side of the same square," or "The barbarities committed by the German soldiers in the great war were censurable," or "Gladstone was a great statesman."

The most suitable subjects for effective debating, as I intimated earlier in this article, are those that possess a real interest for those participating in the debate, and for the audience. The most promising sources for such questions are to be found in the practical life of today, in the political, international, social, industrial, educational, and economic conditions and movements of the times.

The following list of subjects will serve to illustrate:

International—The League of Nations is a guarantee against future wars.

Political—(Dominion) A high tariff is necessary for the prosperity of the Dominion of Canada; (Provincial); Group government is detrimental to the best interests of the people of the Province of Ontario; (Municipal); Dominion or provincial party lines should be ignored in municipal elections.

Social—Children under sixteen years of age should be prohibited by provincial law from working in factories.

Educational—The Provincial Government should enact legislation providing for a system of consolidated schools in the rural sections of the Province of (name of province).

Industrial—State boards of arbitration, with compulsory powers, should be appointed to settle disputes between employers and employees.

Economic—Tariff, for protective purposes only, upon goods, the manufacture of which has been established in Canada, should be withdrawn; or, Commercial reciprocity with the United States is necessary to prosperity in Canada; or, Canada should seek to establish commercial reciprocity with the United States.

The members of the program committee of a debating society can select many excellent subjects for spirited debating from questions of public interest in their own community.

THE PROPOSITION

A definition for debate is, argumentation for and against. This implies that in a debate there are two sides to the subject that is being discussed.

When a subject is offered for debate it should be presented in such a form as to indicate two distinct sides—an affirmative and a negative. The only rhetorical form that lends itself to such a suggestion is the proposition, e.g., Resolved, that capital punishment should be abolished. Clearly, in this example, there are two sides, the affirmative, "It should be abolished," and the negative, "It should not be abolished."

Questions may be of two kinds, fact, and policy or theory. The particular nature of a question determines the wording of the proposition. For example, the proposition, "Resolved, that the alliance between Great Britain and Japan is in the interest of world peace," is based upon

a fact, something that exists now, and the debate is a discussion of whether the status quo shall or shall not be continued, and the proposition, "Resolved, that there should be educational qualifications for voting," gives expression to a question of policy, and the debate upon the question consists in offering arguments in support of the desirability or the undesirability of adopting that policy. In a question of fact, the verb "to be" is used. In a question of policy or theory, it is customary to use "should."

A proposition should be phrased so clearly that each debater, if he is sincere, will place the same interpretation upon it. This enables the contestants to debate the real issue intended by the framers of the question. If there is ambiguity in the wording of the proposition, the debate may degenerate into a mere dispute over the meanings of terms. Take the proposition, "Resolved, that the government should discourage the inculcation of a spirit of militarism in the pupils of the public schools." What "government," federal or provincial? What is meant by "militarism"—defence, aggression, or both? It may readily be seen that if there is not an agreement as to the interpretation of the terms of a question the fundamental issue may be forgotten in the debate.

A proposition should include but one idea or main issue. Thus the opponents in a debate are compelled to "come to grips." Should the proposition contain two ideas of approximately equal importance, the affirmative might choose to make one of the ideas the main issue, and the negative the other. Consequently the debate would be a failure since each side would be discussing a different issue. In the proposition, "Resolved, that the Department of Education of the Province of (Ontario) should eliminate military drill from the public schools since it inculcates a spirit of militarism," there are clearly two

main issues, and, as a result, the proposition is unsatisfactory for a debating society. Then a question may be too broad and involve more than one issue. The question, "Resolved, that the policy of the Government of (Ontario) is in the best interests of the province," is faulty for debating purposes since the policy of a government includes every phase of its legislation—financial, educational, social, agricultural, etc. It is evident that there are a number of main issues.

It is customary to word a proposition affirmatively. This places the burden of proof upon those who uphold the affirmative side. Thus, in the proposition, "Resolved, that the Chinese should be excluded from Canada," the affirmative is required to advocate a change in the policy of the Canadian Government in regard to Chinese immigration, and consequently shoulder the burden of showing the desirability of a change.

A proposition should be worded simply, concisely, definitely, and accurately. These characteristics in phrasing will make for clearness, unanimity in interpretation, and as a result, for effective and satisfactory debating.

A proposition should be phrased so as to avoid giving either side an advantage. In the proposition, "Resolved, that the superior generalship of Wellington was the sole cause of Napoleon's defeat at Waterloo," the word "superior" makes all discussion futile. It is an example of "begging the question."

ORDER AND FUNCTIONS OF THE SPEAKERS

The plan outlined in this section for the speakers in a formal or direct debate is only a suggestion. It is one way. Several desirable modifications might, no doubt, be suggested.

In order to directly and immediately arrive at the purpose of this article, I will assume that the "proposition" is phrased affirmatively, that it involves but one main

issue, and that this issue is so clearly stated and emphasized that no one of ordinary perspicuity could miss it. I will also take for granted that there are three speakers on each side, that each speaker will be permitted one speech, that each speech will be limited to a specified time, and that the debate will be closed by a second speech by each of the leaders, that the negative, as well as the affirmative, will present constructive arguments, and that each speaker is assigned the phase of the constructive argument that he will develop.

The leader of the affirmative opens the debate by discussing the question briefly and generally, explaining the meaning of the terms, defining the main issue, accepting frankly the burden of the proof, stating what he and his colleagues hope to prove, and outlining the organization of the affirmative argument, that is, announcing the phases of the question that each is assigned to attack or support. He then proceeds to discuss the particular aspect of the case that has been assigned to himself.

The leader of the negative follows. If the interpretation placed upon the question, and the definition of the main issue by the affirmative be just and fair, the leader of the negative should state frankly that he accepts them. To do otherwise would convey an impression of insincerity and prejudice his case with the judges. He should, then, endeavor to refute, concisely and convincingly, the main arguments offered by his opponent. He should not devote the whole of his period to refutation, but should reserve a part of it to present arguments in support of the view or the solution of the problem, that he and his colleagues have decided to advocate. For example, in the question, "Resolved, that Orientals should be excluded from Canada," the negative, in attacking the policy suggested by the affirmative, places itself under obligation to offer some other, and presumably better, solution for the

problem, e.g., the imposition of severe and definitely defined restrictions, instead of exclusion.

As has been suggested, each speaker should so apportion his allotted time between the refutation of his opponents' arguments and the discussion of his constructive policy and arguments, as to permit himself the opportunity of doing some measure of justice to both. He should, in the main, adhere strictly to the predetermined division of time. Of course, unexpected developments in his opponents' case may require some modification of the apportionment of his time.

Each of the succeeding speakers should spend part of his time in the discussion of the fallacies in the argumentation of his immediate opponent or refutation, and the remainder urging additional points in support of that which his side advocates.

When each member of the teams has spoken, the debate is closed, as stated above, by the two leaders. The leader of the negative speaks first, and the final speech is made by the leader of the affirmative. No new arguments may be introduced in the closing speeches. Each speaker summarizes the main arguments urged by his colleagues, and endeavors to show the inconclusiveness of the arguments and refutation of his opponents. Each should endeavor to stress very strongly the clearness and convincingness of the case made out by his own side and the inconclusiveness and inadequacy of that of the other side.

Should there be a general debate it would, as indicated in another section, take place at the conclusion of the formal debate.

GATHERING MATERIAL

It is obvious that the person who essays to debate should secure all the material on the question that is available for him. Of course material that is accessible to debaters who are resident in the larger cities, with their

extensive libraries, is inaccessible to those who live in the smaller villages or in rural communities. It is advisable for the latter to choose subjects upon which they can readily secure literature. However, on account of the wide circulation of the newspapers, and the availability of books and magazines, at the present time, there are few questions that are not appropriate to both urban and rural debaters. The advantages that accrue to the debater as a result of research, other than those that are derived from the preparation for debating, are the development of a wider range of information, a facility in the selection of relevant matter, and the ability to read intelligently. I would, however, at this point, sound a note of warning. Care should be taken that the reading is not made a substitute for thinking.

In order to begin an intelligent search for material it is necessary to make a temporary analysis of the question, that is, to decide upon the meaning of the term used, the main issue, and the principal headings and sub-headings under which the treatment of the subject may be developed. As one pursues the reading, however, the preliminary analysis of the question may be very much modified. In the meantime, it has served to direct intelligent research, and has led to relevant reading.

The shrewd debater reads on both sides of the question. In fact, to be conversant with the side of the question advocated by one's opponents is indispensable to successful debating. And, besides, a thorough and critical acquaintance with both sides of the proposition enables a debater to more clearly and correctly define the issue, discover and strengthen the vulnerable points in his own arguments, and anticipate the weaknesses in those of his opponents.

During the process of reading and research, it is necessary for the debater to have a note-book beside him. A

number of pages should be devoted to each heading and sub-heading. Probably, since re-arrangement of material is frequently necessary, e.g., a point inserted under one heading, will be found later to be more relevant to another, loose leaves or cards are preferable to a note-book. The material secured should be inserted under the heading to which it belongs. It should be quoted exactly, associated with the exact quotation, should be accurate as to the source, i.e., the authority; book, title and page; article, where and when published.

The material derived from reading or research may be termed evidence. Such evidence may be divided into two classes, namely, facts, e.g., accepted statistics, unquestional scientific truths, acknowledged historical facts, or undeniable current events; and authority. The value of evidence based upon authority depends upon the reliability of the source from which it is derived. The source or authority must be disinterested, and competent to pronounce upon the subject under discussion. He may be a person of intellectual, or moral, or religious superiority; or of unquestioned standing, acknowledged reputation in some line of research, occupation or profession; or of eminence as a statesman or exponent of international law, etc.

Of course, "authority" is not confined to persons. A standard dictionary is regarded by some as indisputable in matters of pronunciation and definition of terms. The Bible is universally accepted by Christian people on religious questions. Evidence based upon authority is of value in actual debating only when the source is given. The degree of the value of such evidence depends upon the degree of the reliability of the authority.

Then, the question arises, "where can I secure information to guide me in my search for material?" Obviously, I cannot enumerate every source. Some are persons

competent to give advice about special subjects, library catalogues, such indexes to magazines as Pool's Index and the Reader's Guide.

Subjects based upon problems of public interest are chosen for debating more frequently than any other. Much information concerning these problems may be derived from official publications of the bodies interested. Usually these can be secured on request. Some of these are the publications of the different Government Departments, universities, industrial boards, municipalities, social and religious organizations, manufacturers' associations, peace societies, agricultural societies, etc.

The various departments of the Provincial and Dominion Governments issue reports on matters coming under their supervision. A letter or post card to the department will bring copies of its reports to you. The agricultural and other departments of the various provincial governments and the Trade and Commerce, Railways and Canals, Agricultural, Labor, Statistical, and other departments of the Dominion Government, all issue informative reports. Political handbooks also contain much material useful to debaters.

The files of the nearest newspaper office would also be useful. But newspaper editors should not be asked to prepare material for debaters. They are too busy for that.

The logical treatment and organization of the evidence, or the process of proof based upon it is known as argumentation, and the result is the argument.

THE BRIEF

In the preceding section of this series, I indicated the sources and discussed the recording of the material or evidence for a debate.

In this section I shall concern myself with the organi-

zation of the evidence. This systematization of the material constitutes the outline of the argument, and is designated the brief. A brief is indispensable to a beginner. Without the logical marshaling of ideas represented in it, he would be very unlikely to offer a well-ordered argument. The brief fixes the ideas in the mind of the debater according to their importance and correct relationship. Consequently it is essential to clearness and relevancy in debating. Of course, in the actual debate the speaker should not confine himself simply to repeating the severe and meagre wording of the outline. He should amplify the main and related ideas into what is known as a speech, without interfering with their order or altering their relationship.

A brief comprises three parts: (1) the introduction; (2) the proof, and (3) the conclusion. Of these divisions the most important is the second. In a debating contest in which there are a number of speakers on either side, each leader delivers the introduction and the conclusion for the argumentation of his colleagues and himself. Each of the speakers, other than the leaders, may regard the speeches of the previous speakers on his side as sufficient introduction and launch immediately into his argument, or he may briefly summarize the points already made by his colleagues, before entering upon the refutation and the phase of the proof that has been assigned to him. Each intermediate speaker's conclusion should be a concise recapitaulation of the points he has made in his own speech.

The introduction of a brief and the main introduction in a formal debate should contain, as succinctly as clearness will permit, a discussion of the origin of the question, a definition of the terms employed, and a statement of the main issue.

The proof is the essential part of the brief. The

outline of the proof consists of a classification of the evidence according to the degree of its importance and applicability. The main arguments, which bear directly upon the main issue and are therefore the most important, should be selected first; then, such subordinate evidence as is related directly to the main arguments; then, the subsidiary points that are related to the subordinate evidence, etc. It is too evident for comment that the subordinate and subsidiary ideas are indirectly related to the main issue through the main arguments. It is customary to reduce this organization of the evidence to a form. In this way, the argument is more vividly impressed upon the mind of the speaker. The usual practice is to state the main issue at the head of the form, and beneath this the subordinate, subsidiary, and auxiliary arguments, margined and designated by letters and figures, according to the degree of their importance or the directness of their relationship to the main issue. For example, the main arguments may be indicated by Roman numerals; the subordinate by capital letters; the subsidiary by Arabic numerals, and the auxiliary by small letters. The different degrees of importance assigned to the terms subordinate, subsidiary and auxiliary are of course arbitrary.

The following will serve as a type of the form for the outline of an argument. It is subject to such modification as the number of subordinate, etc., arguments may indicate. I have outlined but one main argument. Each of the other main arguments, in an extended brief, would be similarly treated.

Statement of Main Issue.

I. Main Argument.
   A. Subordinate Evidence.
      1. Subsidiary Facts.
         (a) Auxiliary Points.

B. Subordinate Evidence.
1. Subsidiary Facts.
(a) Auxiliary Points, etc.

The conclusion includes a brief and concise summary of the chief points made in the argument, and a restatement of the proposition which the speaker assumes has been proven.

RULES OF PROCEDURE

On account of the necessary limitations of the space allotted for this section, the subject of procedure has not been dealt with exhaustively. I have selected only those rules that I deem of immediate interest for those clubs and assemblies for which this series of articles are designed. I have included, also, some matters of interest for such assemblies other than the rules of procedure, as, for example, the duties of the presiding officer, decorum, etc. Of course, I can claim no originality in the preparation of this section. Rules of procedure are based upon accepted usage. If this section possesses any merit, it lies solely in the fact that I have derived the rules from authoritative sources.

The presiding officer opens the meeting by taking the chair and calling the members to order. Announces the business before the meeting in the order upon which it is to be acted; receives and submits all motions and propositions presented by members; interprets, when necessary, a point of order and practice; restrains members, when engaged in debate, within the rules of order; authenticates with his signature all the acts and proceedings of the organization; receives, and announces to the assembly, all communications.

The presiding officer shall not participate in the debate or proceedings in any other capacity than as such officer.

However, he may vacate the chair by requesting some one else, usually the vice-president, to take it, and take part in the proceedings.

When the presiding officer rises to speak, any other member who may have risen for the same purpose should sit down. This, however, does not give the presiding officer the right to interrupt anyone to whom he has given the right to speak.

The presiding officer should give close attention to the proceedings of the assembly, and to what is said in debate. He may read sitting, but he should rise to state a motion or put a question to the meeting.

No member should disturb the meeting or another member by whispering to others, by passing the presiding officer and the speaker, by taking books or papers from or writing upon the chairman's or secretary's table without permission. In short, members should govern themselves as ladies and gentlemen.

The business of a meeting is usually set in motion, especially in reference to some particular subject, by some member submitting a proposition. When a member wishes to address or make a communication to an assembly, he must first "obtain the floor." He does this by rising in his place and addressing the chairman by his title; the member may then proceed. In case two or more members should arise to address him at the same time, the chairman should grant permission to speak to the one whom he heard first. In case his decision is disputed, the matter may be referred to a vote of the members, the name of the person to whom the chairman granted permission to speak being submitted first.

A motion should be carefully put into form before its adoption is moved. It should then be moved and seconded. The mover should place a written copy of the motion in the hands of the chairman. It is then before the as-

sembly for debate. At the conclusion of the debate the vote is taken. The result becomes the judgment of the meeting.

In case an amendment is offered to a motion, it is put first to vote. Should there be an amendment to the amendment, the amendment to the amendment is put to question first; then, if it be not accepted, the amendment; and if it be not accepted, the original motion.

A motion to adjourn is worded as follows: "That this meeting adjourn." It is not debatable, or subject to qualification. It takes precedence over all other questions. If carried in the affirmative the meeting is adjourned to the next sitting day. If, however, the motion is to adjourn to a time other than the next sitting day, it is debatable.

A speaker should not mention a previous debater by name, but rather as the previous speaker, or my worthy opponent who spoke last, or some equivalent expression.

TAKING OF VOTE

When a motion is made and seconded and the debate upon it is brought to a close, the chairman then inquires whether the assembly is ready for the question. If no member rises, the question is stated and the vote taken. The method of voting may be by silent assent, by showing of hands, by roll call, or yeas and nays, by ballot. In case the members are equally divided, the chairman may vote. But if he chooses to refrain from voting, the decision is in the negative.

Committees may be selected by the appointment of the chairman, or by ballot, or by the nomination and vote of the assembly. The person named first on the committee usually acts as chairman. However, this is a matter

of courtesy, since a committee has the right to choose its own chairman.

Every debating society should possess a manual of parliamentary law. The standard Canadian book on this subject is Bourinot's Rules of Order.

HINTS TO THE PRESIDING OFFICER

1. The presiding officer of a debating club should have a knowledge of parliamentary rules and practice. He can secure this knowledge from a manual of parliamentary law.
2. He should be just and impartial in his rulings.
3. He should be self-controlled and courteous.
4. He should render his decisions promptly.
5. If necessary, he should give the reasons for a decision, and give them clearly, concisely and convincingly.

HINTS FOR DEBATERS

1. Speak concisely, relevantly, and exactly.
2. Do not waste your time in verbosity, or attempts at rhetorical flights.
3. If your opponent has drifted away from the main issue, or if he endeavors to stress a minor idea, so that it will appear as a main idea, that is, if he tries to "draw a herring across the trail," restate the question and define the issue again.
4. Conclude your speech with a summary of what you have endeavored to accomplish. Sum up what you have said and impress it upon your hearers in a very few sentences that they will remember.
5. Do not write out your speech in full. Speak from notes.
6. Confine your argumentation to the phase of the

question assigned to you. Do not attempt to cover the whole ground.

7. Be courteous to your opponents.
8. Treat your opponents' arguments fairly.
9. A good time to start to summarize is at the warning bell.
10. Do not "hang on" after you have been warned by the presiding officer that your time is up.

A LIST OF PROPOSITIONS

The assignments for the application of the different principles discussed in this book include a number of problems stated in the form of propositions suitable for debating, and other problems that may be so stated.

The following list of propositions has been made out from questions of more or less interest to the public at the present time. Should the members of any debating club find few questions in this list of interest to their particular group, it will not be difficult for them to select propositions with such qualification:

1. The government should exact legislation for the compulsory arbitration of all labor disputes.
2. Municipal ownership of public utilities is desirable.
3. Prize fighting should be prohibited by law.
4. The tariff should be revised at the next session of parliament.
5. High license is preferable to prohibition as a method of dealing with intemperance.
6. Partisan politics should be eliminated from municipal elections.
7. Football is a hindrance to the best interests of the high school course.
8. Convict labor should be employed in improving public highways.

9. The Province of (Ontario) should establish a system of consolidated schools for rural communities.
10. The Government of the Dominion of Canada should not continue to operate the railroads.
11. Capital punishment should be abolished.
12. Organized labor is a greater menace to the commonwealth than organized capital.
13. A system of compulsory voting should be adopted in Canada.
14. There is need in Canada for the Progressive Party.
15. The boycott is a proper policy for organized labor.
16. Labor-saving machinery has been injurious to the laboring classes.
17. Indians should no longer be treated as wards of the government.
18. The Province of (Ontario) should provide for permanent compulsory segregation of the feeble-minded.
19. The elimination of profits offers the best solution of the liquor problem.
20. Social functions which involve lavish expenditures are unjustifiable.
21. Trial by jury should be abolished.
22. Examinations are a fair test of scholarship.

A TYPICAL PROGRAM

1. Members Called to Order.—The chairman takes the chair and calls the members of the club to order. He should include, with this duty, a few remarks regarding the business, etc., of the meeting. This opening speech should be short. By not indulging in long talks the chairman can expedite the program of the meeting.

2. Reading and Adoption of Minutes.—The chairman calls upon the secretary to read the minutes of the last meeting. When the secretary has completed the reading, the members are permitted to discuss and correct, if necessary, the secretary's report. The chairman then puts the motion for the adoption of the minutes of the last meeting as read or corrected.
3. General Business.—The chairman asks if there is any business to be brought before the meeting. He receives and submits, in the proper manner, all motions and propositions presented by the members. He then puts to a vote such motions as are moved and seconded.
4. Debate (Direct).—The chairman introduces the debate with a few remarks, announces the question, and introduces the speakers in the order assigned to them, beginning with the leader of the affirmative. It is well to confine the introduction of each speaker to a mere announcement of his name and the order of his position on the team,—"I will now introduce to you the second speaker on the negative, Mr. A——."
5. Debate (General).—The chairman now calls upon the other members of the club in the order in which their names appear on the prepared list that has been placed in his hands, to participate in the debate.
6. Retirement of Committee on Adjudication.—The chairman requests the judges to retire and decide which side shall be declared the victor. The judges usually retire to another room in order that they may freely discuss the debating and the debaters. It is customary for the judges to select one of their number to act as chairman before proceeding

to the discussion of the debate. They should make their decision upon the matter, and the manner of debating, or, in other words, upon the argumentation and delivery.

7. Recitation or Music.—This entertainment should be introduced when the judges are reaching their decision. It relieves the strain placed upon the attention of the audience by introducing a pleasing variety.
8. A Speech.—This speech should be upon some subject of interest selected and assigned by the program committee. It should be limited to ten minutes.
9. Paper on Current Events.—The person to whom the duty of preparing this paper upon current events is assigned should select carefully and discuss briefly, illuminatingly and interestingly, the most important world events that have occurred since the last meeting.
10. Announcement of the Judges' Decisions.—The chairman of the meeting calls upon the chairman of the committee on adjudication to announce the decision. It is desirable for the chairman of the judges to include, with the announcement of the decision a discussion of the merits and faults of the debating, and to offer some helpful suggestions to the debaters.
11. Adjournment.—The chairman puts to a vote a motion, duly moved and seconded, to adjourn until the date of the next regular meeting. If this motion receives a majority of the votes of those present, the chairman declares the meeting adjourned until the date of the next regular meeting.

THE END